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THE WORKS

OF

QUINTUS HORATIUS FLACCUS,

FROM THE TEXT OF ORELLIUS.

WITH COPIOUS ENGLISH NOTES,

BY

JOSEPH CURRIE,

ONE OF THE CLASSICAL MASTERS IN THE GLASGOW ACADEMY.

AND

A BIOGRAPHICAL MEMOIR,

BY THE

REV. HENRY THOMPSON, M.A.,

(FORMERLY SCHOLAR OF ST. JOHN'S COLLEGE, CAMBRIDGE),

VICAR OF CHARD.

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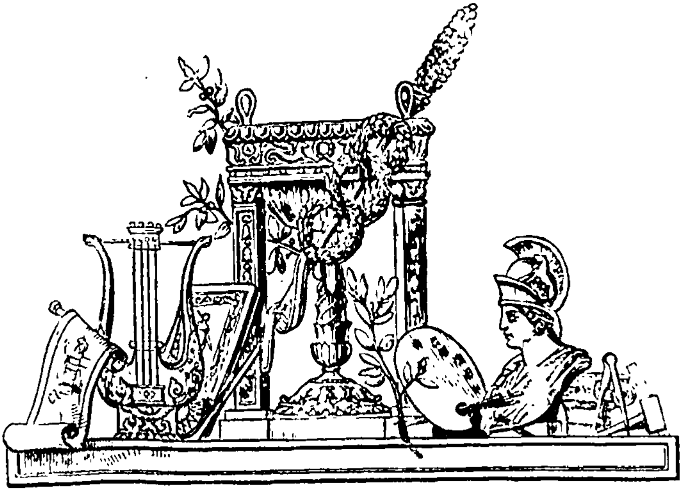

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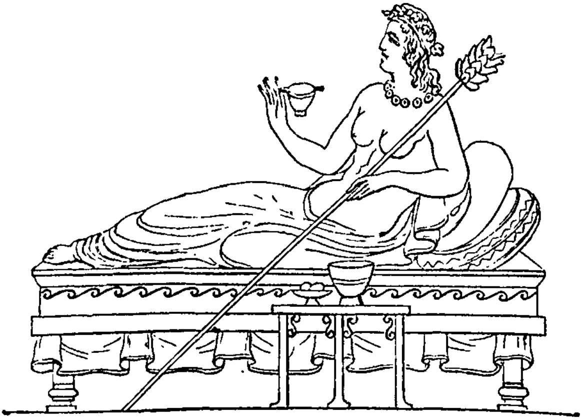

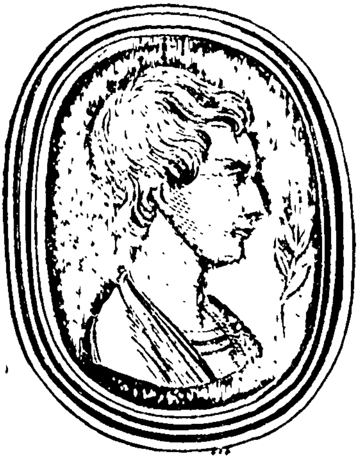

BIOGRAPHICAL MEMOIR OF HORACE,

ADAPTED FROM THE REV. HENRY THOMPSON'S ARTICLE ON LATIN POETRY, PART II. IN THE ENCYCLOPÆDIA METROPOLITANA.

QUINTUS HORATIUS FLACCUS was born at Venusia or Venusium,[1] a town on the frontiers of Lucania and Apulia, in the Consulship of L. Aurelius Cotta and L. Manlius Torquatus;[2] consequently in the 689th year of Rome, and sixty-five years before the vulgar era.[3] His father was a freedman and tax-gatherer,[4] who invested his gains in a small farm,[5] where the poet passed his earliest years, and imbibed that keen relish for rural pleasures, that ardent love of nature, and that warm admiration of the simple and hardy rustic life, which everywhere animate his writings. Of his early childhood at this place he gives us an anecdote which is partly, no doubt, a poetical fiction, but possibly may have had some sort of foundation. He had strayed, he tells us, in a playful ramble to Mount Vultur, where, overpowered with fatigue, he fell asleep. Here the wood-pigeons protected him from the gaze of wild beasts under a heap of laurel and myrtle, which they accumulated over him.[1] When he was, probably, about twelve years of age, his father removed him to Rome, and there gave him a liberal education under Orbilius Pupilus of Beneventum.[2] By him he was instructed in Greek literature, and had perused the *Iliad,* as he himself informs us,[3] before he went to Athens, which had long been a place of fashionable literary resort for the Roman youth, to complete his education. During his abode there, the assassination of Cæsar, and the consequent troubles, took place; and Brutus, on his march to Macedonia, took with him, among many other young Romans of similar pursuits, Horace, who was then in his twenty-third year, and gave him the rank of Military Tribune:[4] in this office he sustained some hard service,[5] and possibly crossed into Asia. He freely confesses his cowardice, at the battle of Philippi, where he left his shield,[6] a circumstance which the ancients considered particularly ignominious. It is possible, however, that Horace has himself overcharged the picture, wishing, by this stroke of apparent candour and simplicity, to persuade Augustus that his connexion with the adverse party was less the result of political conviction than of the natural activity and restlessness of a youthful mind, ardent for adventure, and only brave while thoughtless of danger. That Augustus could totally forget the circumstances in which Horace had placed himself was not to be expected; it might, therefore, have been politic in the poet to set them in a less unpleasant light; and with the mention of the event he has not forgotten to notice the scattering of the brave, and the prostration of the threatening, before the irresistible arm of Cæsar.

---

[1] 2 Sat. i. 35.

[2] 3 Od. xxi. 1. Cf. Epod. xiii. 8. et 1 Ep. xx. 27.

[3] See Clinton, Fasti Hellenici, A.C. 65.

1 Sat. vi. 86. Suet. in Vitâ. Or, a collector of payments at auctions, if the reading in Suetonius be *exauctionum*, not *exactionum*. This writer also mentions a prevalent opinion that Horace's father was a drysalter. But the testimony of Horace himself is quite express for his having been a collector in some way; and the passage itself appears interpolated.

[5] Some contend that he became "*coactor*" after his removal to Rome. See Obbarius, Einleit. zu Horaz. Anm. 6.

Horace made no solicitations to Augustus. Thrown on his own resources, his habits and pursuits allowed him no other subsistence than literature. Poverty, whose chilling influence on the fire of Poetry the great Satirist has so pathetically lamented,[7] was his bold and stimulating Muse.[8] What were the productions of her inspiration, or whether any are now extant, is not known; but the situation of public affairs renders it possible that the XIVth Ode of the Ist Book, in which he addresses the Roman State under the allegory of a weather-beaten vessel, was written under these circumstances. This Ode, however, is by Canon Tate referred to Horace's 39th year, when the project of restoring the republic followed the triumph of Augustus over Antony. Whatever were the merits of his early compositions, Horace was soon known to Virgil, the similarity of whose situation almost necessarily interested him in the fate of his brother bard; and by him he was recommended to Mæcenas. He had, however, the advantage of a still more powerful friend: Varius, "the lofty bird of Homeric song," as he termed him in his poetical raptures,[9] and, in his prosaic moments, "the unrivalled Epic,"[10] and whose tragic excellence was also considerable, became interested in his favour, and also mentioned him to Mæcenas. Horace has left us a pleasing and natural account of his introduction to the literary courtier.[1] In few and broken words he candidly explained his simple history; he received a brief answer; and, in nine months after his introduction, that lordly monarch of wits called him to the number of his subjects. His earliest composition after this event is, probably, that which stands first in his works; at least, he informs us that his first poem was composed in honour of Mæcenas;[2] and this Ode has the appearance of being written under such circumstances. It describes the various pursuits of mankind briefly, but comprehensively; it touches on the addiction of each individual to his own; and it concludes with an animated eulogy on Poetry, describing the author's exclusive devotion to its cultivation, and expressing a hope that Mæcenas would class him among the lyric bards. His patron assented; and the consequent cessation of jealous malevolence is gratefully and exultingly celebrated by Horace, in the IIIrd Ode of his IVth Book.

---

[1] 3 Od. iv. 9.
[2] Ep. ad Aug. 69.
[3] 2 Ep. ii. 41.
[4] 1 Sat. vi. 48.
[5] 2 Od. vii. 1.
[6] 2 Od. vii. 3.
[7] Juv. Sat. vii.
[8] 2 Ep. ii. 51.
[9] 1 Od. vi. 2.
[10] 1 Sat. x. 44.

Though Mæcenas was slow in the formation of the poet's acquaintance, he showed himself forward in its cultivation afterwards; and Horace, very shortly after he had been thus noticed, accompanied the Minister on his journey to Brundusium, whither he was sent by Augustus to treat with Antony, who was then menacing Italy with a renewal of the civil wars. This event must have taken place at so early a period of Horace's acquaintance with Mæcenas, that some writers have supposed that the poet celebrated in his *Journey to Brundusium* an expedition of a similar nature, which Mæcenas undertook two years after, when Antony landed at Tarentum; but the name of Coccejus Nerva, which occurs in the *Satire*, restricts the subject to the earlier event, as that person attended only on the former expedition. On this occasion Horace had an opportunity of enjoying the society of his friends Virgil, Varius, and Plotius. The enthusiasm of his admiration for these illustrious men, and the warmth of his attachment, so exquisitely expressed in his Satire on the occasion, are among the many proofs that rivalry in ingenuous studies is far from being necessarily connected with disingenuous passions; and that the friendships which result from literary, and especially poetical, sympathy, are ordinarily the most exalted and permanent of any. But although Mæcenas took every opportunity of conversing with Horace, his caution and reserve were still maintained: for that at the end of seven years they had not attained a strictly confidential familiarity, is the least that can be inferred from what Horace himself then says of the state of their acquaintance;[3] although it must be admitted that the description is designedly exaggerated. He appears at this time to have been, what Suetonius tells us he was, a Quæstor's secretary: since he mentions the desire of the secretaries to see him on a matter affecting their common interest:—

> De *re communi* scribæ magnâ atque novâ te
> Orabant hodiè meminisses, Quinte, reverti.[4]

[1] 1 Sat. vi. 54. *seqq.*

[2] 1 Ep. i. 1.

[3] 2 Sat. vi. 40.

[4] 2 Sat. vi. 37.

The frankness and warmth of the poet, however, at length prevailed over the caution and formality of the courtier, who afterwards returned the fidelity of Horace with conduct less resembling the patron than the friend. He presented him with an estate in the Sabine territory, which has been commonly thought to be the same with the Tiburtian villa,[1] to which the poet frequently alludes. The whole history of Mæcenas indeed exhibits aversion to hasty decision, and steadiness of action where he had once decided.

By Mæcenas Horace was recommended to Augustus, with whom, according to Suetonius, or the writer of the life ascribed to that historian, he lived on terms of the closest familiarity. How far he was qualified for the intimacy of princes, he has not left us in doubt. That wonderful versatility, which, in the genius of Horace, produced such diversified poetical excellence, seems to have extended to his inclinations. He appears to have enjoyed, with equal intensity, the tranquillity of literary rural seclusion, and the social refinements of the court and city. He could pass, even with delight, from the luxurious table of Mæcenas, and the intellectual conversation of Pollio, Varius, and Virgil, to his rustic beans and bacon, and the old wives' tales of his country neighbour Cervius.[2] So sensible indeed was he of inconsistency in this respect, that he has put a severe censure of himself, on this very account, into the mouth of one of his own slaves.[3] And yet he has, perhaps, accused himself rashly. There is no inconsistency in admiring Raphael and Teniers; and the true poetic mind finds elements of beauty, and matter of pleasing contemplation, in every phase of human and inanimate nature. The country, in truth, was the home of Horace's heart: the city having no further attractions for him than such as friendship and literature presented; and when he could enjoy these by his rural hearth, the proud mistress of the world had parted with all her charms. On his conduct at the court of Augustus his epistles to Scæva and Lollius form an admirable commentary. Even in the former of these he admits that a life of obscurity is no misfortune, although he prefers an honourable intercourse with the great. From the precepts which he affords for the conduct of every part of life, and from his known familiarity with Augustus, we may conclude, that, in all his transactions with that prince, he was neither importunate nor servile; that, while loaded with honours, he made no degrading compromise—no unseasonable solicitation; but either complied with freedom, or dissented with modesty and respect.

An analysis of the several productions of Horace would exceed the limits of a sketch like this; we shall notice therefore such only as bear on his biography and the literary history of the time. But, before this is done, it will be convenient to premise a few words on the departments of poetry which he especially cultivated. His repeated claim to the importation of lyric poetry from Greece rests on the undisguised contempt which he entertained for Catullus, his consciousness of his own great superiority to that poet, and the fact of his having introduced some measures which had not before been employed in Latin versification. Indeed, Quinctilian, with an enthusiasm which his subject amply justifies, designates him "*lyricorum ferè solus legi dignus.*" But Horace had much more substantial claims to originality than those which he so ostentatiously put forth; his metres, on his own showing, are not original, and are, as far as may be conjectured from extant Greek fragments, considerably restricted; but his subjects breathe all the freshness of original conception. Nor can it be objected that the loss of their models allows us no criterion of their excellence; since many are purely Roman in sentiment and allusion, while others are totally unlike what ancient authors lead us to conclude respecting the strains of the Lesbian lyre. The elegant negligence of Anacreon, the daring and magnificent sublimity of Pindar, the plaintive melancholy of Simonides, alternate in the odes of Horace; but it is the *spirit* alone of these writers that we recognise; and it is probable that his imitations of Alcæus and Sappho were of the same nature. At most they seem to have been that kind of happy adaptation, which is not to be found in the Eclogues of Virgil, and which gives the beauties of an original to an acknowledged imitation. As an illustration of what we mean, we will here adduce a fragment of Alcæus, manifestly corrupt, but which Horace certainly had before his mind when he wrote the IXth Ode of his Ist Book:

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[1] The reasons for distinguishing these places will be found at length in Tate's Horatius Restitutus, Prel. Diss. Part II. They are plausible, but scarcely demonstrative. See on Horace's Villa a list of authorities in Obbarius (Einleitung zu Horaz, Anm. 27), who inclines to think the Tiburtian villa a residence of Mæcenas (Anm. 28).

[2] 1 Sat. vi. 89, *seqq.*

[3] Ibid. ii. 7.

Υει μὲν ὁ Σδεὺς, ἐκ δ' ὀρανῶ μέγας
Χειμὼν, πεπάγασιν θ' ὑδάτων ῥοαί.
* * * *
* * * *

Κάββαλλε τὸν χειμῶν', ἐπὶ μὲν τιθεὶς
Πῦρ, ἐν δὲ κίρναις οἶνον ἀφειδέως
Μελιχρὸν· αὐτὰρ ἀμφὶ κόρσᾳ
Μάλθακον ἀμφιτίθει γνάφαλλον·

Yet every Roman must have felt the originality and domestic sentiment of Horace's picture, as strongly as *we* participate in the social cheerfulness of Cowper's snug and curtained fireside. The XXXVIIth Ode of the same Book has been partially imitated from an Ode of Alcæus, beginning:

Νῦν χρὴ μεθύσκειν, καί τινα πρὸς βίαν[1]
Πίνειν, ἐπειδὴ κάτθανε Μύρσιλος·

But the whole spirit of the composition is essentially Roman, and the magnificent description of Cleopatra stamps it original. The XVIIIth Ode of the same Ist Book is, probably, one of the closest imitations of Alcæus in the whole volume: the first line of it is a strict translation from a passage of Alcæus preserved in Athenæus:

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[1] If the reading be, as some give it,

——— χθόνα πρὸς βίαν
Παίειν,

the imitation is yet closer. But the term *libero* marks the occasion, and the Roman spirit of indignant liberty spurning the riven chain.

Μηδὲν ἄλλο φυτεύσῃς πρότερον δένδρεον ἀμπέλω·

But the "*solum Tiburis*" and the "*mœnia Catili*" domesticate this poem with peculiar felicity.

There is another species of poetry of which Horace claims the introduction; the Iambic. The word "*iambi*," separately taken, conveyed a very different idea to the ancients from that of the mere iambic measure; an idea which the Epodes of Horace express more clearly than any definition. The *Iambographia* formed a distinct department of poetry; approaching indeed to the lyric, and yet distinguished from it by Horace himself.[1] The object of Horace in writing his iambics, as declared by himself, was to express the spirit of Archilochus without his malignity:[2]

Parios ego primus Iambos
Ostendi Latio: numeros animosque sequutus
Archilochi; non res, et agentia verba Lycamben.

Yet the bitterness of Archilochus, we may observe in passing, does, notwithstanding, occasionally prevail; and Lycambes was not, perhaps, more keenly assailed than Menas, Mævius, and Canidia; to the last of whom, and her daughter, the poet is thought to apologise in the XVIth Ode of his Ist Book. Cassius Severus is even warned to beware of the fate of Lycambes:

Cave, cave! namque in malos *asperrimus*
Parata tollo cornua,
Qualis Lycambæ spretus infido gener.[3]

Catullus and Bibaculus wrote iambics; still, as Quinctilian informs us,[4] they were not professed iambographers, and perhaps Horace did not consider their works of this nature sufficiently perfect to entitle them to notice. But the more probable ground of Horace's assumption is that he first introduced the epode: for we learn from Quinctilian that it did not appear in the iambics of Catullus or Bibaculus.[5] It is true that the *Epode Hymns* of Lucilius are mentioned: but these were, in all probability, compositions widely removed from the Horatian Epode; perhaps, written in the Pindaric measures.[6] The "*Parii iambi*" are, therefore, those forms of the iambic measure which the book of Epodes exhibits. Gesner quotes a passage from the *Enchiridion* of Hephæstion which places this matter beyond a doubt.[1] *Εἰσὶ δὲ ἐν τοῖς ποιήμασι καὶ οἱ ἀῤῥενικῶς οὕτω καλούμενοι ἐπῳδοὶ, ὅταν μεγάλῳ στίχῳ περιττόν τι ἐπιφέρεται, οἷον·*

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[1] Ep. ii. 295.
[2] 2 Art. Poet. 259.
[3] Epod. vi. 11.
[4] Inst. Orat. x. 1.

[5] Such appears to be the meaning of the sentence· "Iambus non sanè à Romanis celebratum est ut proprium opus: à quibusdam interpositus: cujus ascerbitas in Catullo, Bibaculo, Horatio; quanquàm *illi* epodos intervenire reperiatur." The word *illi* seems more applicable to "Horatio" than to "iambo." There is no epode poem in the works of Catullus, as now extant.

[6] 'Επῳδαὶ and 'Επῳδοὶ are very different. The former are stanzas *added* to the strophe and antistrophe; the latter, poems in which a shorter verse is *added* to the longer. The derivation of both is from ἐπᾴδω, *accino*.

> Πάτερ Λυκάμβα, ποῖον ἐφράσω τόδε;
> Τί σὰς παρήειρε φρένας;

The quotation is from Archilochus, and is exactly the same metre with

> Ibis Liburnis inter alta navium,
> Amice, propugnacula.

The epode is not necessarily iambic, but is a name applied to any metre consisting of a longer and shorter line alternately. Of this measure Archilochus is the reputed inventor, as is expressly asserted by Terentianus Maurus:[2]

> Hoc [epodon] doctum Archilocum tradunt genuisse magistri;
> Tu mihi, Flacce, sat es:
> "Diffugere nives: redeunt jam gramina campis,
> Arboribusque comæ."

Marius Victorinus is no less explicit: *Archilochus primus Epodos excitavit, alios breviores, alios longiores, detrahens unum pedem seu colum metro, ut illi subjiceret id quod ex ipso detractum esse videbatur. Horatius ejus exemplum sequutus est in eâ Ode:*

> "Solvitur acris hyems gratâ vice Veris et Favonî;
> Trahuntque siccas machinæ carinas."

From these testimonies it appears that the Parian or Archilochian iambic was the epode: of which Horace was the earliest Latin writer.

The division of Horace's Poems remaining to be noticed is his Satires, Epistles, and Art of Poetry, which are all referable to one head, that of familiar and moral discourses or essays. The original spirit of these productions has gone far towards supporting the hypothesis, that the old *Saturæ* and the Ennian Satire were wholly of Roman origin. Without the slightest appearance of dictation or assumed authority, they contain more real good sense, sound morality, and true philosophy, than perhaps any single work of heathen antiquity: and their frequent perusal has a tendency to make the reader satisfied with himself and others, and to produce on his part a conduct at once conciliatory towards the world, and consistent with his own independence and integrity. They are well described by Persius:—

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[1] In lib. Epod. Horatii.

[2] Terentianus has been made, absurdly enough, to call Archilochus the inventor of EPIC poetry! See Bayle's Dictionary, Art. Archilochus, note (K).

Omne vafer vitium ridenti Flaccus amico
Tangit, et admissus circum præcordia ludit,
Callidus excusso populum suspendere naso.[1]

Their character has been exquisitely drawn by one who had imbibed a large portion of their spirit:[2]

Horace still charms with graceful negligence,
And, without method, talks us into sense;
Will, like a friend, familiarly convey
The truest notions in the easiest way.
He who, supreme in judgment as in wit,
Might boldly censure, as he boldly writ,
Yet judg'd with coolness, tho' he sang with fire;
His Precepts teach but what his Works inspire.

Another more diffuse and general character of his writings is contained in the following stanzas of De la Motte:—

Qu'Horace connût bien l'elegance Romaine!
  Il met le vrai dans tout son jour,
Et l'admiration est toujours incertaine
  Entre la pensée et le tour.
Sublime, familier, solide, enjoué, tendre,
  Aisé, profond, naïf, et fin;
Digne de l'univers; l'univers, pour l'entendre,
  Aime à redevenir Latin.

There is, however, an observable distinction between the Satires and the Epistles. The former, as Bähr[3] has remarked, possess more of the objective character, the latter are more subjective: in the former, the poet takes his cue commonly from objects or events around him; in the latter, he speaks more from himself. The Epistles, too, are, for the most part, graver and more regular in their matter, as well as more ornate in their diction. Their form, and the period of their composition, concur to produce this distinction. We will not do our readers the injustice to withhold the elegant and truthful criticism of Dean Milman[4] on this portion of the works of Horace:—"Of him it may be said, with regard to the most perfect form of his poetry, the Epistles, that there is a period in the literary taste of every accomplished individual, as well as of every country, not certainly in ardent youth, yet far from the decrepitude of old age, in which we become sensible of the extraordinary and indefinable charm of these wonderful compositions. It seems to require a certain maturity of mind; but that maturity by no means precludes the utmost enjoyment of the more imaginative poetry."

The chronology of Horace's writings may seem to demand especial notice, inasmuch as it has not only exercised the industry and research of critics, but some idea of it is absolutely necessary to the due comprehension and appreciation of these precious remains.

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[1] Sat. i. 118.

[2] Essay on Crit. 653.

[3] Geschicht. der R. L. II., § 125, 126.

[4] Life of Horace, prefixed to his edition.

Bentley asserts that Horace not only published each book separately; but even that he was never engaged in lyric and satiric poetry at the same time; that he never wrote an ode while he was employed in completing a book of satires, epistles, or epodes. With respect to the publication, there is every reason to suppose that it took place in separate books, and that Bentley's arrangement is substantially correct. Canon Tate, in his "Horatius Restitutus," adopts it implicitly. The high authority of Mr. Fynes Clinton, while allowing that "the dates of Bentley (which are given upon conjecture), are, *in some cases*, at variance with facts," admits the general exactness of the great critic. "And it is probable," he adds, "that, although these works were originally published in books, and *in the order assigned by Bentley*, yet, in the present copies, some pieces may have been transposed.[1] But Bentley entered little into the feelings of a poet, especially a poet of Horace's cast, in supposing that so various and versatile a genius could sit down to the composition of a book of odes or satires, and never deviate from the line which he prescribed. Such an hypothesis is contradictory to all the history of poetical genius, and to every external and internal evidence connected with the writings of Horace. Though Bentley's chronology has been sharply assailed by continental scholars, the confirmation of the "Fasti Hellenici" may amply compensate his memory for the severest attacks. He has, at least, established the order of publication almost beyond dispute; and this is not unimportant. His criticisms, derived from a comparison of external history with the contents of the Horatian poems, have received confirmation from a quarter which even *his* sagacity did not anticipate. Canon Tate has clearly demonstrated, from a comparison of the first three books of Odes with the fourth, that the versification is more artificially constructed in the latter, and that time and practice had produced a more sensitive ear and a severer taste.

We subjoin a scheme of chronology according to several high authorities.

	Bentley.[2]	Bernhardy.	Kirchner.	Obbarius.	Grotefend.	Passow.	Franke.	Milman.
1 Sat...... B.C.	714-716	713-719	713-726	719	715-719	713-714	713-719	719
2 Sat..........	719-721	720-727		724-725	724	723-724	719-724	722-724
Epodes........	722-723	713-724[3]	713-724	712-723	715-723	723	713-724	725
1 Od..........	724-726	734	715-736	730-732	724-736	713-733	730-731	
2 Od..........	728-729							
3 Od..........	730-731					735		
1 Ep..........	734-735	738	727-739	734-735	733-737	720-734	730-734	735
Carm. Sæc.....	737-740	737	737	737	737	737	737	737
4 Od..........		aft. 739	736-744	742	738-746	737	737-741	741
2 Ep..........		aft. 740	743-746	741-743	aft. 741	733-737	734-746	742-746
Ars Poet......		bef. 740		744-746		aft. 737		

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[1] Fast. Hell. A. C. 37.

[2] The dates of Bentley are corrected to what he himself intended, from Clinton, who shows that he has committed a prochronism of one year. (Fast. Hell. A. D. 17.) The last year mentioned is that of publication.

[3] Time of writing. Publication somewhat later.

Seven years had elapsed from his first acquaintance with Mæcenas when Horace composed the VIth satire of his IInd book; he was then settled in his Tiburtian villa, enjoying poetical and philosophical leisure, and in possession of more than his wishes. It was in this dignified retirement that he became "noble in Æolian song;"[1] and, while he was within sight of the waywardness and vanity of mankind, was yet too far above their atmosphere to imbibe its splenetic contagion, and lose his temper and happiness in the survey; his own failings bore their due proportion in the picture; and, while he treated them with no more indulgence than those of others, he endeavoured, in sowing the fertile soil of his mind, to disencumber it of whatever weeds might impede its culture.[2]

When Augustus undertook the expedition against Antony, which ended in the decisive victory of Actium, Horace is supposed to have written his magnificent Ode *ad Romanos* (Epod. xvi.) His friendship and gratitude towards Mæcenas had now attained their zenith, when the statesman was suddenly called to attend his master on his perilous expedition, which bade fair to decide the possession of the Roman world. In the Ist Epode, Horace expresses his fixed resolution to accompany his patron whithersoever his fortune might lead him: not that he could hope to contribute to his security, but to escape the anxieties of absence. Whatever may have been the reason, there is good cause to believe that Mæcenas never left Italy. Dio,[3] Tacitus,[4] and Velleius Paterculus,[5] all assert that at that time the care of the city was intrusted to him by Augustus. Virgil has given a most elaborate poetical picture of the battle of Actium, without making any mention of the exploits of Mæcenas; an omission of which he could scarcely have been guilty, had his patron borne a part in so conspicuous a scene; and this negative argument derives additional strength from another of the same kind, drawn from the silence of Horace respecting Mæcenas in his triumphant Ode on the same occasion (i. Od. xxxvii.) That Mæcenas took part in the battle of Actium has been attempted to be proved from an elegy on his death ascribed to Celsus Pedo Albinovanus, which expressly asserts the fact; but the meagreness of the composition, and its historical inaccuracy, have caused it to be rejected by most scholars, as the production of a later period. Dacier lays great stress on the following verses of Propertius, as supporting the hypothesis that Mæcenas was at Actium:[6]

> Quòd mihi si tantum, Mæcenas, fata dedissent,
> Ut possem heroas ducere in arma manus,
>
> * * * *
>
> Bellaque, resque tui memorarem Cæsaris; et tu
> Cæsare sub magno cura secunda fores.

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[1] 4 Od. iii. 12.

[2] 1 Ep. xiv. 5.

[3] Lib. li.

[4] Ann. vi. 11.

[5] ii.

[6] 2 Eleg. 1.

Nam quoties Mutinam, et civilia busta Philippos,
  Aut canerem Siculæ classica bella fugæ,

* * * *

Aut regum auratis circumdata colla catenis,
  Actiaque in Sacrâ currere rostra Viâ,
Te mea Musa illis semper contexeret armis,
  Et sumtâ et positâ pace, fidele caput.

But this would equally prove that Mæcenas took part in the battle of Philippi. The IXth Epode has been thought by some to favour the opinion that Mæcenas accompanied Augustus; and Desprez, in his notes on that poem, deliberately tells the reader that it was addressed to Mæcenas in his absence on that occasion. The student, by consulting the poem itself, will find nothing, however, positive about the situation of Mæcenas at that time. To this poem, to the very elaborate analysis given by Masson, in his *Life of Horace*, and to the answer of Dacier, prefixed to his edition of the poet, the reader desirous of more precise information on this subject is referred.

Horace was, at this time, about thirty-six years of age; so that, if Bentley's chronology of his works be true, the Ist Book of his Satires had seen the light eight years. Masson, however, refers the Xth Satire of that Book to this date, relying, principally, on his account of the death of Cassius of Parma, who was reported, according to this passage, to have been burned with his books. Cassius of Parma was put to death at this time at Athens, by the direction of Augustus, for having espoused the cause of Antony. We should rather be disposed, as scholars now generally are, to refer what Horace here says to another Cassius, than disturb the chronology of Bentley.

On his return from the Cantabrian expedition, debilitated by exertion and disease, it is probable that Augustus wrote to Mæcenas the letter mentioned by Suetonius in his *Life of Horace*, in which he offered the poet the office of his private secretary. "*Ante,*" says he, "*ipse sufficiebam scribendis ipistolis amicorum: nunc occupatissimus et infirmus Horatium nostrum te cupio adducere. Veniat igitur ab istâ parasiticâ mensâ ad hanc regiam, et nos in scribendis epistolis juvabit.*" Horace declined the offer: and the Emperor, so far from discovering the least resentment, continued towards him his friendship and familiarity. In the letters which he afterwards addressed to him, he entreated him to assume the liberties of an intimate associate, and, with a felicity which only the Greek expression can attempt, courted his acquaintance: "*neque si ut superbus amicitiam nostram sprevisti, ideò nos quoque ἀνθυπερφρονοῦμεν.*"[1]

For five years after the return of Augustus, Horace continued to enjoy an uninterrupted tranquillity, in the most perfect conceivable independence, although mingling with the utmost intimacy among the great and powerful, who sought his society even to obsequiousness. At the end of this period an event occurred which forms a prominent feature both in the biography of the poet, and in the poetical history of the time. Virgil, who had just revised and altered the Bucolics and Georgics, with a view to giving the ultimate polish to the *Æneid*, which he had now completed, projected a tour in Greece and Asia. With a dread almost prophetic, and an ardour not disproportionate, Horace addressed the ship which bore his departing friend:—

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[1] Or ἀνθυπερηφανοῦμεν, as some read; which is perhaps better.

Sic te Diva potens Cypri,
  Sic fratres Helenæ, lucida sidera,
Ventorumque regat pater,
  Obstrictis aliis, præter Iapyga,
Navis, quæ tibi creditum
  Debes Virgilium, finibus Atticis
Reddas incolumem, precor,
  Et serves animæ dimidium meæ![1]

At Athens Virgil met with Augustus, who was returning from Samos, where he had wintered after his Syrian expedition, to Rome. Changing his former intention, Virgil determined to accompany his patron. On a visit to Megara he was seized with a sudden indisposition, which his voyage increased, and he died a few days after his arrival at Brundusium, in his fifty-second year.

The death of Virgil was shortly succeeded by an event scarcely less afflicting to Horace and to literary Rome:—

Te quoque Virgilio comitem non æqua, TIBULLE,
  Mors juvenem campos misit ad Elysios,
Ne foret aut elegis molles qui fleret amores,
  Aut caneret forti regia bella pede.[2]

Albius Tibullus had been associated with Horace, if not by the bonds of intimate friendship, yet by the sympathies of liberal pursuits; to his candour and discrimination Horace submitted his ethical writings, and from Horace he received counsel and consolation in the sufferings of disappointed love.[3]

Horace was now approaching his fiftieth year; and the loss of two friends, with whom he had been so long associated, threw back on his heart a tide of generous affection, which soon flowed towards his early and benevolent patrons, Augustus and Mæcenas. The former, at once to prove his friendship for the poet, and his admiration of his genius, selected him to compose the hymn to be sung in honour of Apollo and Diana at the Sæcular games. This poem is, in all respects, extremely valuable; for not only is it a composition of high intrinsic excellence, but it is the only considerable extant specimen of the lyrical part of the Roman worship. The hymn of Catullus cannot endure any comparison with it, although probably written for a similar occasion. The *Carmen Sæculare*, in most editions, begins with "*Phœbe, sylvarumque potens Diana,*" and ends with "*Dicere laudes.*" Some scholars, however, among whom is Sanadon, take a far more extensive range. They make the poem consist of three parts, with a sort of prelude or introduction, which is supplied by the first stanza of the Ist Ode of the IIIrd Book. On the first day, say they, were sung the seven first stanzas of the VIth Ode of the IVth Book; on the second, the XXIst Ode of the Ist Book: and on the third, the poem commonly reputed the *Carmen Sæculare*, followed by an Epilogue, which is furnished by the remaining stanzas of the VIth Ode of the IVth Book. Nearly the same arrangement is adopted by Anchersen. There is no doubt that this arrangement produces a very noble and beautiful structure, and that the fugitive pieces which it has been attempted to collect into a regular whole have connection with the subject; there is not, however, any evidence beyond internal congruity in favour of this ingenious collocation.

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[1] Lib. i. Od. iii.
[2] Domitii Marsi Epigramma.
[3] 1 Ep. iv. and 1 Od. xxxiii.

In one sense, the *Carmen Sæculare* is the most valuable production of Horace for illustrating the genius of its author. That the Romans, while they cultivated every other species of the Greek poetry, should have neglected the lyric, is easily explained from the unpoetical cast of the national character. Though deficient themselves in invention, they could appreciate and imitate the more regulated flights of the Mæonian swan; but when the "Theban eagle" was

Sailing with supreme dominion
Through the azure deep of air,

he was, to their eyes, lost in the clouds above which he was towering. Horace was fully sensible of this; and although his brilliant eulogium on Pindar proves how entirely he understood and felt the beauties of the Theban, he considered a successful effort to imitate his style and sentiment impossible.[1] The attempt, however, was made by Septimius Titius, supposed to be the same to whom Horace addressed the VIth Ode of the IInd Book, and whom he recommended with so much delicacy and elegance to Tiberius.[3] Antonius Rufus was equally venturous.[3] But the real success of these poets may be fairly estimated from the judgment of Quinctilian, who, as was before observed, considers Horace almost the only Latin lyrist worth reading. Although, however, lyrical poetry never *flourished* in Latium, there were occasions when it was necessary that it should be *cultivated*. These were religious festivals. On the due observation of the ceremonies of religion, the welfare of the State was supposed greatly to depend; and, as the enthusiasm of Roman patriotism is beyond question, it might fairly be supposed that in the Roman hymns, at least, there would be traces of inspiration. The fact, however, is otherwise. The *Carmen Sæculare* of Horace, therefore, is not a composition refined and corrected on a long series of approved models, but a production possessing the highest excellences of its class, written amidst a people, who, with every inducement to cultivate this species of poetry, had totally failed in it. So pleased was Augustus with this work, that he commanded Horace to celebrate in an ode the victory which Drusus and Tiberius obtained over the Rhæti and Vindelici;[1] which poem, together with the book of which it forms a part, was published by the Emperor's order, in the same year, according to Bentley, with the *Carmen Sæculare.*

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[1] 4 Od. ii.

[2] 1 Ep. iii.

[3] Ov. iv. Ep. ex Pont. vi. et Burmanni not. Bähr considers *Valgius* Rufus intended. Gesch. der Röm. Lit. s. 146.

Nor was Augustus desirous alone to have his public successes embalmed in the verses of Horace. He read the poet's *Epistles* and *Satires*, and felt chagrined and discontented because none of them were addressed to himself. "I am angry with you," he writes to Horace, "because you do not especially choose me to converse with in the principal part of your writings of this nature. Do you fear lest the appearance of my intimacy should injure you with posterity?"[2] To this flattering reproof, Horace replied by the Ist Epistle of the IInd Book, in which he extricates himself from the charge of neglect, with that consummate skill and address which were so peculiarly his own. From this highly valuable composition we obtain materials for the most correct and methodical investigation of the whole history of Latin poetry. The subject and style of *The Art of Poetry* are so similar to those of the *Epistle to Augustus,* that it will be convenient, both for conciseness and perspicuity, to examine these poems together.

Dr. Hurd, in his very minute and elaborate commentary on the two great critical epistles of Horace, supposes that the *Epistle to the Pisos* was written with a view to the regeneration of the Roman drama exclusively; that, on this assumption, the poem is reducible to a regular and consistent plan; and that all which it contains concerning other departments of poetry may easily be referred to that digressive character which is essential to the freedom of epistolary writing. No reader will contest the ingenuity of the hypothesis, or the plausibility of many of the arguments by which it is supported; yet it is impossible to rise from the perusal of Dr. Hurd's observations without feeling that his connexions, in many instances, are anything but natural. To find an accurate system in Horace is what is not to be expected; a conversational absence of method, and a "graceful negligence," have been pointed out as his distinguishing features, by an author who entered more fully into the spirit of his essays than perhaps any critic or commentator whatever; and, with respect to the greater number of his *Satires* and *Epistles*, this opinion neither has been, nor can be, controverted. It does not, therefore, appear probable that Horace intended, in his *Epistle to the Pisos,* an exception to the general style of his other epistolary writings: or, if such has been his intention, never was art more artificially concealed. Later writers, among whom are Colman, Wieland, Mittermayer, Orelli, have thought it the intention of Horace to deter the Pisos, or some one or more of them, from the path of poetry, which they were unqualified to pursue. That some of that family had trodden it, and, in Pliny's opinion, with success, is evident from a letter of that writer to Spurinna.[1] It has been too much the fashion to neglect or despise the old scholiasts, whereas they are often the only sources of authentic information. Porphyrion tells us that the *Art of Poetry* was principally compiled from the more methodical work of Neoptolemus: and as this account appears liable to no objections, the most probable conclusion that can be formed on the subject is, that Horace intended to convey in a popular form the elements of critical science, as he had already treated those of the science of ethics.

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[1] Suet. in Vit. Hor.

[2] Suet. in Vit. Hor.

But although it may not be universally admitted that Horace had no other object in writing this epistle than the recovery, if possible, of the Roman drama, it might be expected that in a treatise, however familiar and unmethodical, on poetry, the drama would claim a very peculiar attention; and that this attention would in no small degree be augmented by the extreme degeneracy of that province of poetry at the time when this treatise was written. Without entering on an investigation of the causes of the disease, which appear to have been numerous and complicated, the literary patriot would point out to his countrymen the means of remedy, by recalling their attention to just models, and well-grounded maxims. And this is exactly what Horace has done. Although all his precepts are intended for the Roman poet, he admits no other excellence (except in subject) than that which the Greeks allowed; and experience proves that, however controvertible may be the efficiency of his canons in modern poetry, the Romans, whose main excellence was imitation, succeeded precisely in proportion as they regarded the laws, which, existing before in the reason of things, or in the practice of the Greeks, were digested and elucidated by Horace. While reconducting the dramatist, as well as every other poet, to the study of those authors from whom the best writers for the Roman stage had learned their art, Horace has not been unmindful of his father's philosophy,[2] which taught him to ground his precepts on example: his rules, though general in their form, glance at particular beauties and demerits in Roman authors. The loss of the great mass of Latin dramatic literature makes it sometimes impossible to appropriate his allusions, and, occasionally, perhaps, to perceive them. A curious passage in Cicero enables us to determine the scope of one of these with some certainty. The first judgment which the poet passes on the drama, is on the style of its versification:—

> Versibus exponi Tragicis res Comica non vult:
> Indignatur item PRIVATIS et PROPE SOCCO
> DIGNIS CARMINIBUS narrari CŒNA THYESTÆ.

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[1] v. 17.

[2] Sat. iv. 105, *seqq.*

Cicero,[1] speaking of the difficulty of understanding the melody of poetry adapted to music, quotes the following line from the *Thyestes* of Ennius:—

Quemnam te esse dicam? qui tardâ in senectute—

and adds: "*et quæ sequuntur;* QUÆ NISI QUUM TIBICEN ACCESSIT, ORATIONI SUNT SOLUTÆ SIMILLIMA." There is little doubt, therefore, that in this passage the poet designed to illustrate his meaning more particularly by reference to this tragedy of Ennius; and this observation may serve as a general view of the conduct of the epistle.

It cannot be positively ascertained to whom this epistle was addressed; but the conjecture of Dacier is probable; namely, that Lucius Piso, who was Consul U. C. 738, and his two sons, Cnæus and Lucius, may claim this distinction.

It is not improbable that the degenerate state of the Augustan stage has lost us a drama from the pen of Horace. No poet ever felt more deeply the charms of the dramatic Muses; no poet ever drew a juster picture of dramatic inspiration; nor could our own great enchanter of *Macbeth* and *Hamlet* have been described more accurately than in the following lines:[2]—

Ille per extentum funem mihi posse videtur
Ire poëta, meum qui pectus inaniter angit,
Irritat, mulcet, falsis terroribus implet,
Ut magus: et modò me Thebis, modò ponit Athenis.

But Horace judged with Aristotle,[3] that *acting* is an essential part of the drama; and, where he could not obtain this, he preferred relinquishing dramatic writing altogether to composing for the closet; a custom which has been always too prevalent when the stage is corrupted, and which is often the surest indication of its corruption. There were no closet dramas in the days of Attius and Pacuvius, of Shakspeare and Jonson; but we have abundance of them now; and something of the same kind appears in the time of Augustus. Fundanius was pronounced by Horace the first, or rather, the only, comic poet of his day. The latter, strictly speaking, he was not; he must have been, however, a poet of no inconsiderable comparative excellence: yet it is remarkable that not only no work of his has reached us, but that we are in total ignorance who he was: his works, therefore, were, in all probability, known to few. But this they could not have been, had they been publicly acted. They were, probably, therefore, not intended for the stage, but were only allowed to circulate among his friends. And this hypothesis derives confirmation from the term "*libelli*," which Horace bestows on them, an expression not frequently applied to dramatic productions.

From Horace's mention of Fundanius, and the silence of all other writers respecting him, there is yet thus much to be gleaned: either he was a closet dramatist, or, though the best comic poet of his age, yet he was an author of very limited celebrity. In either of these cases, the miserably abject state of the drama is evident; for an author of talent would never write dramas merely for the perusal of friends, when the stage could give him justice and reputation: nor can we think very highly of the dramatic excellence of a period when the best comic writer is an author whose name is scarcely known. Moreover, the tragedians of the period, who were not numerous, did not redeem their paucity by their excellence. Titius Septimius, as a cultivator of Pindaric lyrics, was likely enough to have merited Horace's description,

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[1] Orator. lv.
[2] Hor. Ep. ad Aug. 210.
[3] Poët. *passim.*

Tragicâ *desævit* et *ampullatur* in arte.[1]

and Puppius, though he drew tears from his audience, has left us a better standard of his true powers, in the sly and quiet laugh which he has elicited from Horace.[2]

The last piece which Horace ever wrote was, most probably, the IInd Epistle of his IInd Book, which he addressed to Julius Florus, a satiric poet of high excellence;[3] and which, in that case, could not have been written long before his death. In it he professes his determination to relinquish the pursuits of poetry for those of moral philosophy, especially the suitable contemplation of his advancing end. And, perhaps, never was death encountered with more genuine philosophy (in the real sense of the word), than by Horace. He employed his latter days, exclusively, in a study to which he had devoted a considerable portion of his earlier life, the investigation of moral good, and the nature of happiness; an inquiry which he undertook for the advantages of its results, and not from any motives of ambition or ostentation; and which he therefore conducted on the principles of right reason and regulated sentiment, without reference to the subtleties and mechanism of any of the philosophical systems then in vogue. He employed what light had been bestowed on him faithfully: and, by that blessing, which, we now learn from the highest authority, is always given to the ingenuous and serious inquirer after truth, he made a proficiency in the knowledge of the situation and duties of mankind, rarely, if ever, before attained by unassisted nature; whose inability to discriminate universally between good and evil, and the objects to be severally pursued and avoided, was not unknown to him.[4] And hence his writings exhibit him, although not uninfected with vices which not even religious ignorance, and the customs of a most depraved society, can greatly extenuate, yet, on the whole, possibly the most moral, and certainly the happiest, character of profane antiquity.

Those who have attempted to assimilate the opinions of Horace to the tenets of any one of the philosophical sects have been guided rather by detached passages, than by the general tenour of his writings. In one place, indeed, where, in writing to Mæcenas, he gives an account of his method of studying philosophy, he distinctly avows his intention not to adopt any system, till he has examined all.[1] That, while prosecuting his studies at Athens, the Epicurean philosophy might have first called his attention to the general subject, is highly probable: the supreme excellence of *happiness* (for such was, after all, the ἡδονὴ of Epicurus) was the leading principle of that system:[2] and the same principle, refined from the heartless selfishness which mingled with it in the Epicurean theory, is the distinguishing mark of what may be called the Horatian philosophy. That Horace had studied the philosophy of Epicurus, we learn on his own authority;[3] but nothing is to be inferred with certainty from the appellation which he gives himself in his epistle to Tibullus, "Epicuri de grege porcum," as he is not there discussing his opinions, but rallying himself on his improved condition of body. The XXXIVth Ode of the Ist Book, in which he professes to renounce the creed of Epicurus in consequence of having seen lightning in a clear sky, is altogether involved in too much obscurity, both as to its occasion and object, to enable us to derive from it any plausible conjecture. But in those parts of his writings which are least liable to cavil, and where he expresses his opinions without ornament or reserve, we find some part of the doctrines of every philosophical school impugned in turn. The Stoics, in particular, he takes every occasion of ridiculing with the liveliest humour;[1] and he admits the power of the gods wherever the subject requires an opinion to be given.[2]

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[1] 1 Ep. iii. 14.
[2] Ibid. i. 67.
[3] Acro., in loc. cit. *Cf.* etiam Hor., i. Ep. iii.
[4] Hor. 1 Sat. iii. 113.

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[1] 1 Ep. i.

[2] In the "Encyclopædia Metropolitana" this passage stands: "The supreme excellence of happiness (for such was, after all, the Epicurean ἡδονὴ) was the leading principle of Epicurus." On this a writer in "The Ecclesiastic and Theologian," (January, 1853), comments thus:—"For a biographical sketch of the poets of this, the most brilliant epoch of poetry at Rome, and a more detailed analysis of their works, we must refer our readers to Mr. Thompson's interesting and instructive chapter on the subject; *protesting, however, by the way, against the extraordinary statement at p. 127, that ἡδονὴ in the Epicurean system is synonymous with εὐδαιμονία, a theory which would make the philosophies of Epicurus and Aristotle identical, to say nothing of other objections.*" I think the above may well be called an "extraordinary statement," seeing that the "statement" which it so designates *was never made by me, either "at p. 127," or elsewhere.* If I had used a Greek equivalent at all, it would not have been εὐδαιμονία, but μακαρίτης. But I will plead guilty to want of precision in the expression, which is here corrected. By "the Epicurean ἡδονὴ," I meant the word as understood *by Epicurus*, not as by his followers. No doubt the term was readily corrupted, as easily capable of corruption: but we must not take his character from the Stoics; "namque ille, ut erat facetus, variâ *voluptatis* significatione illusit Stoicos, fastosos et irritabiles viros, ut habeant ista undè rixentur, et fiant magis ridiculi: familiaribus autem vera rigidaque virtus erat explicata verbis, vitâ moribusque declarata."—(Creech's preface to Lucretius.) A man who lived on bread, maize, and water, with a little cheese for a treat, could scarcely be called a voluptuary. Seneca (De Vit. Beat. i. 13) has placed the philosophy of Epicurus (on this point) in a clear light:—"Nec æstimatur *voluptas* illa Epicuri quàm sobria ac sicca sit; sed ad nomen ipsum advolant, quærentes libidinibus suis patrocinium aliquod ac velamentum. . . . Hoc est cur ista voluptatis laudatio perniciosa sit: quia honesta præcepta intra latent; quod corrumpit, apparet. Mea quidem ista sententia est (invitis hoc nostris popularibus dicam) sancta Epicurum et recta præcipere, et, si propiùs aspexeris, tristia." The reader will do well to follow out the whole passage, which would deserve transcription, if enough had not been written already in reply to the reviewer.—H. T.

[3] 1 Sat. v.

The philosophy of Horace was severely tested by the death of his early friend and best patron, Mæcenas, U. C. 746: nor does it appear that it enabled him to recover the calamity, as he died a very short time after. Mæcenas had, for a long time, existed in what Pliny calls a perpetual fever; he was living in the greatest misery, and yet regarding death as the greatest conceivable of evils; his sleep was procured by wine, distant music, and artificial waterfalls; yet among all these appliances, he was, as Seneca observes, as restless on his down, as Regulus on the rack.[3] His effeminate and luxurious habits had made pain intolerable: but it is a most ungenerous and unfounded suspicion that this effeminacy is covertly satirized by Horace in the character of *Malthinus*. Horace had, on one occasion, declared the impossibility of long surviving his friend; that one day must bring with it the fall of both;[4] and the prediction was very nearly fulfilled. The last entreaty of Mæcenas to Augustus was, "*Horatii Flacci, ut mei, esto memor.*"

Although the account here given of the death of Mæcenas, which we have from Suetonius, is sufficiently clear and intelligible in itself, some scholars have not been content to leave it in its plain and obvious meaning; and, notwithstanding they admit that there did not intervene more than a month between the deaths of the two illustrious friends, they place that of Horace first. In order to support this theory, they are obliged to interpret the word "*extremis,*" which, in all other passages, signifies "at the point of death," "*extremis indiciis,*" "*extremis verbis,*" implying that the commendation of Horace was found in the will of Mæcenas, where it was allowed to remain, although its object had ceased to require it. The only evidence produced for this supposition is contemptible to the last degree, being some pretended verses of Mæcenas on the death of Horace, preserved by Isidore of Seville.[5] But, as the passage stands in Isidore, it is not verse: neither is it expressly attributed to Mæcenas; nor is it said that Flaccus is the same with Horace. The following are the words, as *corrected* by Sanadon to support the theory of those who contend for the priority of the death of Horace:

Lugens te, mea vita, nec smargados,
Beryllos neque, Flacce mi, nitentes,
Nec percandida margarita quæro,
Nec quos Thynica lima perpolivit
Annellos, neque iaspios lapillos.

If this be a genuine restoration of the original verses, it manifestly proves nothing: but others read "*Lucentes, mea vita,*" &c.

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[1] See, in particular, 1 Sat. iii. and 2 Sat. iii.

[2] 1 Ep. xviii. fin. *et passim.*

[3] De Prov. iii.

[4] 2 Od. xvii.

[5] Orig. xix 32.

Horace, like his friend Virgil, did not escape envy or enmity. Pentilius, Demetrius, Fannius, Tigellius, and the respectable duumvirate Bavius and Mævius, assailed his poetical fame; but he treated them with more than contempt—he crushed them wrathfully. Yet his disposition, though warm and hasty, was forgiving and generous;[1] and no man was ever more beloved by his friends, or more deserving of their friendship.

In person Horace was short, and, in middle life, stout; his eyes were black, as was his hair, which, however, became gray when he was about forty.

He was buried next to the tomb of Mæcenas, at the extremity of the Esquiline hill. But to no character does the fine dictum of Pericles apply more entirely, "The sepulchre of illustrious men is the whole earth."[2]—"Long as the Pontiff and Vestal shall ascend the steps of the Capitol, my works shall live," said the exulting poet.[3] But the Capitol is dust, and the whole fabric of the Pagan ritual dissolved, while the writings of Horace are fresh as in the Augustan day. "The shores of Bosporus, the sands of Africa, the Northman, the Colchian, the Dacian, the Scythian, the Iberian, the Gaul, shall know me, and resound my fame:"[4] so spake the poet, in less than prophetic anticipation: for in lands of which he never dreamed he is immortal. More truly did he presage when he said: "The Muse forbids the praiseworthy man to die."[5]

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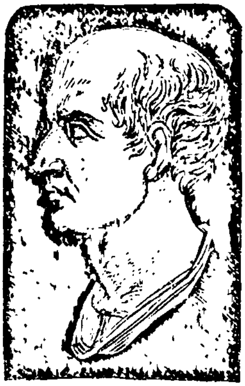
[1] Irasci celerem, tamen ut placabilis essem.—1 Ep. xx. 25.

[2] Thucyd. ii. 43.

[3] 3 Od. xxx. 8.

[4] 2 Od. xx. 13, *seqq.*

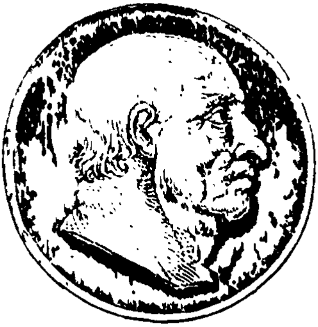
[5] 4 Od. viii. 28.



Q. HORATII FLACCI

CARMINUM

LIBER PRIMUS.



CARMEN I.—AD MAECENATEM.

MAECENAS atavis edite regibus,
O et praesidium et dulce decus meum,
Sunt quos curriculo pulverem Olympicum
Collegisse juvat, metaque fervidis

Evitata rotis palmaque nobilis
Terrarum dominos evehit ad deos;
Hunc, si mobilium turba Quiritium
Certat tergeminis tollere honoribus;

Illum, si proprio condidit horreo,
Quidquid de Libycis verritur areis.
Gaudentem patrios findere sarculo
Agros Attalicis conditionibus

Nunquam dimoveas, ut trabe Cypria
Myrtoum pavidus nauta secet mare.
Luctantem Icariis fluctibus Africum
Mercator metuens, otium et oppidi

Laudat rura sui; mox reficit rates
Quassas, indocilis pauperiem pati.
Est qui nec veteris pocula Massici
Nec partem solido demere de die

Spernit, nunc viridi membra sub arbuto
Stratus, nunc ad aquae lene caput sacrae.
Multos castra juvant et lituo tubae
Permixtus sonitus bellaque matribus

Detestata. Manet sub Jove frigido
Venator tenerae conjugis immemor,
Seu visa est catulis cerva fidelibus,
Seu rupit teretes Marsus aper plagas.

Me doctarum hederae praemia frontium
Dis miscent superis, me gelidum nemus
Nympharumque leves cum Satyris chori
Secernunt populo, si neque tibias

Euterpe cohibet, nec Polyhymnia
Lesboum refugit tendere barbiton.
Quod si me lyricis vatibus inseres,
Sublimi feriam sidera vertice.

Carmen II.—Ad Caesarem.

Jam satis terris nivis atque dirae
Grandinis misit Pater et rubente
Dextera sacras jaculatus arces
Terruit Urbem,

Terruit gentes, grave ne rediret
Seculum Pyrrhae nova monstra questae,
Omne cum Proteus pecus egit altos
Visere montes,

Piscium et summa genus haesit ulmo,
Nota quae sedes fuerat columbis,
Et superjecto pavidae natarunt
Aequore damae.

Vidimus flavum Tiberim retortis
Litore Etrusco violenter undis
Ire dejectum monumenta regis
Templaque Vestae;

Iliae dum se nimium querenti
Jactat ultorem, vagus et sinistra
Labitur ripa Jove non probante u-
xorius amnis.

Audiet cives acuisse ferrum,
Quo graves Persae melius perirent,
Audiet pugnas vitio parentum
Rara juventus.

Quem vocet divum populus ruentis
Imperi rebus? prece qua fatigent
Virgines sanctae minus audientem
Carmina Vestam?

Cui dabit partes scelus expiandi
Jupiter? Tandem venias precamur,
Nube candentes humeros amictus
Augur Apollo;

Sive tu mavis, Erycina ridens,
Quam Jocus circum volat et Cupido;
Sive neglectum genus et nepotes
Respicis, auctor

Heu nimis longo satiate ludo,
Quem juvat clamor galeaeque leves,
Acer et Mauri peditis cruentum
Vultus in hostem;

Sive mutata juvenem figura
Ales in terris imitaris almae
Filius Maiae, patiens vocari
Caesaris ultor:

Serus in caelum redeas diuque
Laetus intersis populo Quirini;
Neve te nostris vitiis iniquum
Ocior aura

Tollat; hic magnos potius triumphos,
Hic ames dici pater atque princeps,
Neu sinas Medos equitare inultos,
Te duce, Caesar.

CARMEN III.—AD NAVEM QUA VEHEBATUR VIRGILIUS ATHENAS PROFICISCENS.

Sic te diva potens Cypri,
Sic fratres Helenae, lucida sidera,
Ventorumque regat pater
Obstrictis aliis praeter Iäpyga,

Navis, quae tibi creditum
Debes Virgilium, finibus Atticis
Reddas incolumem, precor,
Et serves animae dimidium meae.

Illi robur et aes triplex
Circa pectus erat, qui fragilem truci
Commisit pelago ratem
Primus, nec timuit praecipitem Africum

Decertantem Aquilonibus,
Nec tristes Hyadas, nec rabiem Noti,
Quo non arbiter Hadriae
Major, tollere seu ponere vult freta.

Quem Mortis timuit gradum,
Qui siccis oculis monstra natantia,
Qui vidit mare turgidum et
Infames scopulos Acroceraunia?

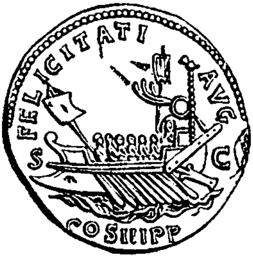
Nequicquam deus abscidit
Prudens Oceano dissociabili
Terras, si tamen impiae
Non tangenda rates transiliunt vada.

Audax omnia perpeti
Gens humana ruit per vetitum nefas.
Audax Iäpeti genus
Ignem fraude mala gentibus intulit.

Post ignem aetheria domo
Subductum macies et nova febrium
Terris incubuit cohors,
Semotique prius tarda necessitas

Leti corripuit gradum.
Expertus vacuum Daedalus aëra
Pennis non homini datis;
Perrupit Acheronta Herculeus labor.

Nil mortalibus ardui est;
Caelum ipsum petimus stultitia, neque
Per nostrum patimur scelus
Iracunda Jovem ponere fulmina.



Carmen IV.—Ad L. Sestium consularem.

Solvitur acris hiems grata vice veris et Favoni,
Trahuntque siccas machinae carinas,
Ac neque jam stabulis gaudet pecus aut arator igni;
Nec prata canis albicant pruinis.

Jam Cytherea choros ducit Venus imminente Luna,
Junctaeque Nymphis Gratiae decentes
Alterno terram quatiunt pede, dum graves Cyclopum
Vulcanus ardens urit officinas.

Nunc decet aut viridi nitidum caput impedire myrto,
Aut flore, terrae quem ferunt solutae.
Nunc et in umbrosis Fauno decet immolare lucis,
Seu poscat agna sive malit haedo.

Pallida Mors aequo pulsat pede pauperum tabernas
Regumque turres. O beate Sesti,
Vitae summa brevis spem nos vetat inchoare longam.
Jam te premet nox, fabulaeque Manes,

Et domus exilis Plutonia: quo simul mearis,
Nec regna vini sortiere talis
Nec tenerum Lycidan mirabere, quo calet juventus
Nunc omnis, et mox virgines tepebunt.

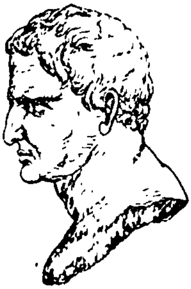
CARMEN V.—AD PYRRHAM.

Quis multa gracilis te puer in rosa
Perfusus liquidis urget odoribus,
   Grato, Pyrrha, sub antro?
      Cui flavam religas comam,

Simplex munditiis? Heu quoties fidem
Mutatosque deos flebit, et aspera
   Nigris aequora ventis
      Emirabitur insolens,

Qui nunc te fruitur credulus aurea;
Qui semper vacuam, semper amabilem
   Sperat nescius aurae
      Fallacis. Miseri, quibus

Intentata nites! Me tabula sacer
Votiva paries indicat uvida
   Suspendisse potenti
      Vestimenta maris deo.



Carmen VI.—Ad M. Vipsanium Agrippam.

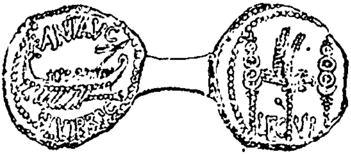
Scriberis Vario fortis et hostium
Victor Maeonii carminis alite,
Quam rem cunque ferox navibus aut equis
Miles te duce gesserit:

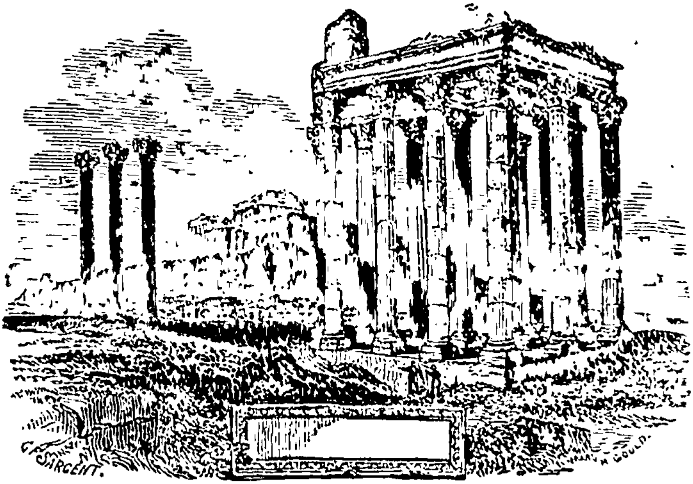
Nos, Agrippa, neque haec dicere, nec gravem
Pelidae stomachum cedere nescii,
Nec cursus duplicis per mare Ulixei,
Nec saevam Pelopis domum

Conamur tenues grandia, dum pudor
Imbellisque lyrae Musa potens vetat
Laudes egregii Caesaris et tuas
Culpa deterere ingeni.

Quis Martem tunica tectum adamantina
Digne scripserit? aut pulvere Troico
Nigrum Merionen, aut ope Palladis
Tydiden superis parem?

Nos convivia, nos proelia virginum
Sectis in juvenes unguibus acrium
Cantamus vacui, sive quid urimur,
Non praeter solitum leves.





Carmen VII.—Ad L. Munatium Plancum consularem.

Laudabunt alii claram Rhodon, aut Mytilenen,
Aut Epheson, bimarsive Corinthi
Moenia, vel Baccho Thebas, vel Appolline Delphos
Insignes, aut Thessala Tempe.

Sunt, quibus unum opus est, intactae Palladis urbem
Carmine perpetuo celebrare et
Undique decerptam fronti praeponere olivam.
Plurimas in Junonis honorem

Aptum dicet equis Argos ditesque Mycenas.
Me nec tam patiens Lacedaemon,
Nec tam Larissae percussit campus opimae,
Quam domus Albuneae resonantis

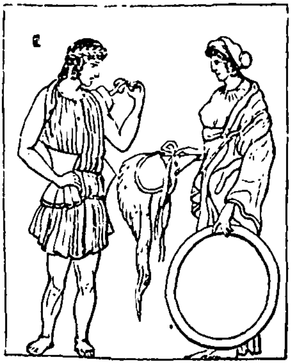
Et praeceps Anio ac Tiburni lucus et uda
Mobilibus pomaria rivis.
Albus ut obscuro deterget nubila caelo
Saepe Notus, neque parturit imbres

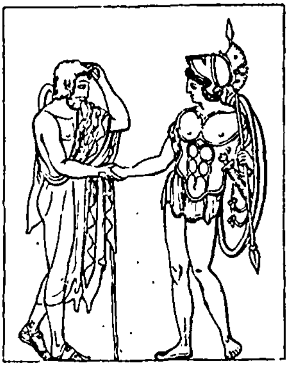
Perpetuo, sic tu sapiens finire memento
Tristitiam vitaeque labores
Molli, Plance, mero, seu te fulgentia signis
Castra tenent seu densa tenebit

Tiburis umbra tui. Teucer Salamina patremque
Cum fugeret, tamen uda Lyaeo
Tempora populea fertur vinxisse corona,
Sic tristes affatus amicos:

Quo nos cunque feret melior fortuna parente,
Ibimus, o socii comitesque.
Nil desperandum Teucro duce et auspice Teucro;
Certus enim promisit Apollo,

Ambiguam tellure nova Salamina futuram.
O fortes pejoraque passi
Mecum saepe viri, nunc vino pellite curas;
Cras ingens iterabimus aequor.





Carmen VIII.—Ad Lydiam.

Lydia, dic, per omnes
Te deos oro, Sybarin cur properes amando
Perdere; cur apricum
Oderit campum, patiens pulveris atque solis?

Cur neque militaris
Inter aequales equitat, Gallica nec lupatis
Temperat ora frenis?
Cur timet flavum Tiberim tangere? Cur olivum

Sanguine viperino
Cautius vitat neque jam livida gestat armis
Brachia, saepe disco,
Saepe trans finem jaculo nobilis expedito?

Quid latet, ut marinae
Filium dicunt Thetidis sub lacrimosa Troiae
Funera, ne virilis
Cultus in caedem et Lycias proriperet catervas?

CARMEN IX.—AD THALIARCHUM.

Vides, ut alta stet nive candidum
Soracte, nec jam sustineant onus
Silvae laborantes geluque
Flumina constiterint acuto.

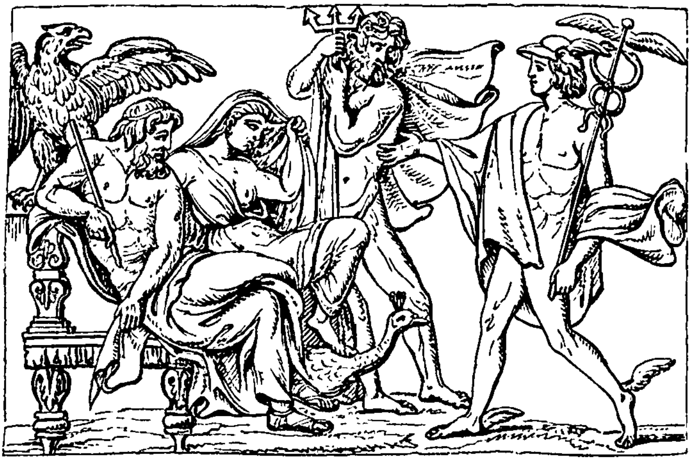
Dissolve frigus ligna super foco
Large reponens atque benignius
Deprome quadrimum Sabina,
O Thaliarche, merum diota.

Permitte divis cetera, qui simul
Stravere ventos aequore fervido
Deproeliantes, nec cupressi
Nec veteres agitantur orni.

Quid sit futurum cras, fuge quaerere et,
Quem Fors dierum cunque dabit, lucro
Appone, nec dulces amores
Sperne puer neque tu choreas,

Donec virenti canities abest
Morosa. Nunc et campus et areae
Lenesque sub noctem susurri
Composita repetantur hora,

Nunc et latentis proditor intimo
Gratus puellae risus ab angulo
Pignusque dereptum lacertis
Aut digito male pertinaci.



Carmen X.—Ad Mercurium.

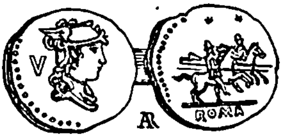
Mercuri, facunde nepos Atlantis,
Qui feros cultus hominum recentum
Voce formasti catus et decorae
More palaestrae,

Te canam, magni Jovis et deorum
Nuntium curvaeque lyrae parentem,
Callidum, quidquid placuit, jocoso
Condere furto.

Te, boves olim nisi reddidisses
Per dolum amotas, puerum minaci
Voce dum terret, viduus pharetra
Risit Apollo.

Quin et Atridas duce te superbos
Ilio dives Priamus relicto
Thessalosque ignes et iniqua Trojae
Castra fefellit.

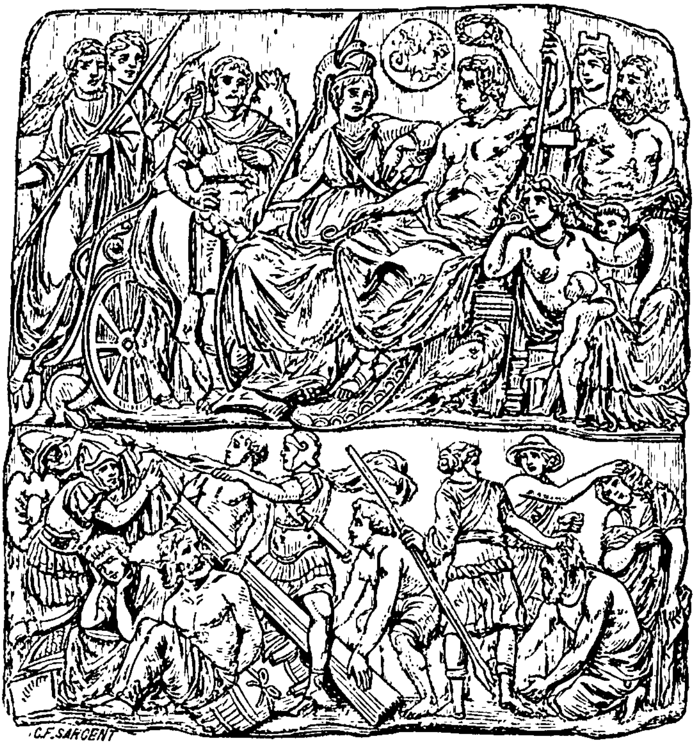
Tu pias laetis animas reponis
Sedibus virgaque levem coërces
Aurea turbam, superis deorum
Gratus et imis.



Carmen XI.—Ad Leuconoen.

Tu ne quaesieris, scire nefas, quem mihi, quem tibi
Finem di dederint, Leuconoë, nec Babylonios
Tentaris numeros. Ut melius, quidquid erit, pati!
Seu plures hiemes seu tribuit Jupiter ultimam,

Quae nunc oppositis debilitat pumicibus mare
Tyrrhenum, sapias, vina liques, et spatio brevi
Spem longam reseces. Dum loquimur, fugerit invida
Aetas: carpe diem quam minimum credula postero.



Carmen XII.—De Augusto.

Quem virum aut heroa lyra vel acri
Tibia sumis celebrare, Clio?
Quem deum? Cujus recinet jocosa
Nomen imago

Aut in umbrosis Heliconis oris
Aut super Pindo gelidove in Haemo?
Unde vocalem temere insecutae
Orphea silvae,

Arte materna rapidos morantem
Fluminum lapsus celeresque ventos,
Blandum et auritas fidibus canoris
Ducere quercus.

Quid prius dicam solitis parentis
Laudibus, qui res hominum ac deorum,
Qui mare ac terras variisque mundum
Temperat horis?

Unde nil majus generatur ipso,
Nec viget quidquam simile aut secundum:
Proximos illi tamen occupavit
Pallas honores.

Proeliis audax neque te silebo,
Liber, et saevis inimica Virgo
Beluis, nec te, metuende certa
Phoebe sagitta.

Dicam et Alciden puerosque Ledae,
Hunc equis, illum superare pugnis
Nobilem; quorum simul alba nautis
Stella refulsit,

Defluit saxis agitatus humor,
Concidunt venti fugiuntque nubes,
Et minax, quod sic voluere, ponto
Unda recumbit.

Romulum post hos prius, an quietum
Pompili regnum memorem, an superbos
Tarquini fasces, dubito, an Catonis
Nobile letum.

Regulum et Scauros animaeque magnae
Prodigum Paullum superante Poeno
Gratus insigni referam Camena
Fabriciumque.

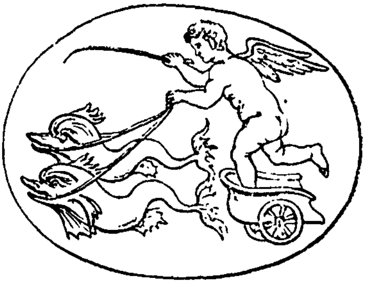
Hunc et incomptis Curium capillis
Utilem bello tulit et Camillum
Saeva paupertas et avitus apto
Cum lare fundus.

Crescit, occulto velut arbor aevo,
Fama Marcelli; micat inter omnes
Julium sidus, velut inter ignes
Luna minores.

Gentis humanae pater atque custos,
Orte Saturno, tibi cura magni
Caesaris fatis data: tu secundo
Caesare regnes.

Ille, seu Parthos Latio imminentes
Egerit justo domitos triumpho,
Sive subjectos Orientis orae
Seras et Indos,

Te minor latum reget aequus orbem;
Tu gravi curru quaties Olympum,
Tu parum castis inimica mittes
Fulmina lucis.



Carmen XIII.—Ad Lydiam.

Cum tu, Lydia, Telephi
Cervicem roseam, cerea Telephi
Laudas brachia, vae! meum
Fervens difficili bile tumet jecur.

Tum nec mens mihi nec color
Certa sede manent, humor et in genas
Furtim labitur, arguens
Quam lentis penitus macerer ignibus.

Uror, seu tibi candidos
Turparunt humeros immodicae mero
Rixae, sive puer furens
Impressit memorem dente labris notam.

Non, si me satis audias,
Speres perpetuum, dulcia barbare
Laedentem oscula, quae Venus
Quinta parte sui nectaris imbuit.

Felices ter et amplius,
Quos irrupta tenet copula, nec malis
Divulsus querimoniis
Suprema citius solvet amor die.

Carmen XIV.—Ad rempublicam.

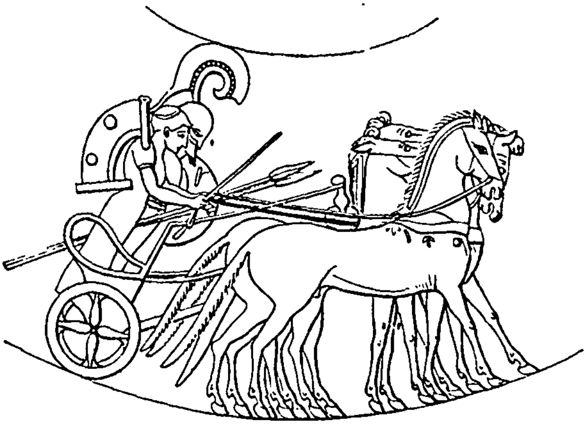
O navis, referent in mare te novi
Fluctus! O quid agis? Fortiter occupa
Portum! Nonne vides, ut
Nudum remigio latus,

Et malus celeri saucius Africo
Antennaeque gemant, ac sine funibus
Vix durare carinae
Possint imperiosius

Aequor? Non tibi sunt integra lintea,
Non di, quos iterum pressa voces malo.
Quamvis Pontica pinus,
Silvae filia nobilis,

Jactes et genus et nomen inutile;
Nil pictis timidus navita puppibus
Fidit. Tu, nisi ventis
Debes ludibrium, cave.

Nuper sollicitum quae mihi taedium,
Nunc desiderium curaque non levis,
Interfusa nitentes
Vites aequora Cycladas.



CARMEN XV.—NEREI VATICINIUM DE EXCIDIO TROJÆ.

Pastor cum traheret per freta navibus
Idaeis Helenen perfidus hospitam,
Ingrato celeres obruit otio
    Ventos, ut caneret fera

Nereus fata: Mala ducis avi domum,
Quam multo repetet Graecia milite,
Conjurata tuas rumpere nuptias
    Et regnum Priami vetus.

Heu! heu! quantus equis, quantus adest viris
Sudor! quanta moves funera Dardanae
Genti! Jam galeam Pallas et aegida
    Currusque et rabiem parat.

Nequicquam, Veneris praesidio ferox,
Pectes caesariem grataque feminis
Imbelli cithara carmina divides;
    Nequicquam thalamo graves

Hastas et calami spicula Cnosii
Vitabis strepitumque et celerem sequi
Ajacem; tamen heu serus adulteros
    Crines pulvere collines.

Non Laërtiaden, exitium tuae
Genti, non Pylium Nestora respicis?
Urgent impavidi te Salaminius
    Teucer et Sthenelus sciens

Pugnae, sive opus est imperitare equis,
Non auriga piger; Merionen quoque
Nosces. Ecce furit te reperire atrox
    Tydides melior patre,

Quem tu, cervus uti vallis in altera
Visum parte lupum graminis immemor,
Sublimi fugies mollis anhelitu,
    Non hoc pollicitus tuae.

Iracunda diem proferet Ilio
Matronisque Phrygum classis Achilleï;
Post certas hiemes uret Achaïcus
    Ignis Iliacas domos.

CARMEN XVI.—PALINODIA.

O matre pulchra filia pulchrior,
Quem criminosis cunque voles modum
  Pones ïambis, sive flamma
    Sive mari libet Hadriano.

Non Dindymene, non adytis quatit
Mentem sacerdotum incola Pythius,
Non Liber aeque, non acuta
Sic geminant Corybantes aera,

Tristes ut irae, quas neque Noricus
Deterret ensis nec mare naufragum
Nec saevus ignis nec tremendo
Jupiter ipse ruens tumultu.

Fertur Prometheus, addere principi
Limo coactus particulam undique
Desectam, et insani leonis
Vim stomacho apposuisse nostro.

Irae Thyesten exitio gravi
Stravere et altis urbibus ultimae
Stetere causae, cur perirent
Funditus imprimeretque muris

Hostile aratrum exercitus insolens.
Compesce mentem: me quoque pectoris
Tentavit in dulci juventa
Fervor et in celeres iambos

Misit furentem; nunc ego mitibus
Mutare quaero tristia, dum mihi
Fias recantatis amica
Opprobriis animumque reddas.

CARMEN XVII.—AD TYNDARIDEM.

Velox amoenum saepe Lucretilem
Mutat Lycaeo Faunus et igneam
Defendit aestatem capellis
Usque meis pluviosque ventos.

Impune tutum per nemus arbutos
Quaerunt latentes et thyma deviae
Olentis uxores mariti,
Nec virides metuunt colubras,

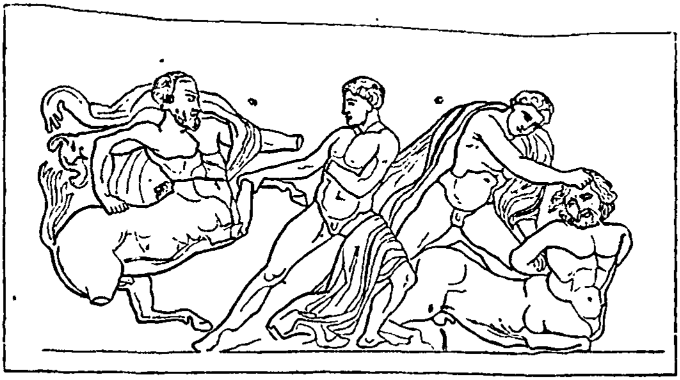
Nec Martiales Haediliae lupos,
Utcunque dulci, Tyndari, fistula
Valles et Usticae cubantis
Levia personuere saxa.

Di me tuentur, dis pietas mea
Et Musa cordi est. Hic tibi copia
Manabit ad plenum benigno
Ruris honorem opulenta cornu.

Hic in reducta valle Caniculae
Vitabis aestus et fide Teïa
Dices laborantes in uno
Penelopen vitreamque Circen;

Hic innocentis pocula Lesbii
Duces sub umbra, nec Semeleïus
Cum Marte confundet Thyoneus
Proelia, nec metues protervum

Suspecta Cyrum, ne male dispari
Incontinentes injiciat manus
Et scindat haerentem coronam
Crinibus immeritamque vestem.



CARMEN XVIII.—AD QUINCTILIUM VARUM.

Nullam, Vare, sacra vite prius severis arborem
Circa mite solum Tiburis et moenia Catili.
Siccis omnia nam dura deus proposuit, neque
Mordaces aliter diffugiunt sollicitudines.

Quis post vina gravem militiam aut pauperiem crepat?
Quis non te potius, Bacche pater, teque decens Venus?
At, ne quis modici transiliat munera Liberi,
Centaurea monet cum Lapithis rixa super mero

Debellata, monet Sithoniis non levis Evius,
Cum fas atque nefas exiguo fine libidinum
Discernunt avidi. Non ego te, candide Bassareu,
Invitum quatiam, nec variis obsita frondibus

Sub divum rapiam. Saeva tene cum Berecyntio
Cornu tympana, quae subsequitur caecus Amor sui
Et tollens vacuum plus nimio Gloria verticem,
Arcanique Fides prodiga, perlucidior vitro.

CARMEN XIX.—DE GLYCERA.

Mater saeva Cupidinum
Thebanaeque jubet me Semeles puer
Et lasciva Licentia
Finitus animum reddere amoribus.

Urit me Glycerae nitor
Splendentis Pario marmore purius;
Urit grata protervitas
Et vultus nimium lubricus adspici.

In me tota ruens Venus
Cyprum deseruit, nec patitur Scythas
Et versis animosum equis
Parthum dicere, nec quae nihil attinent.

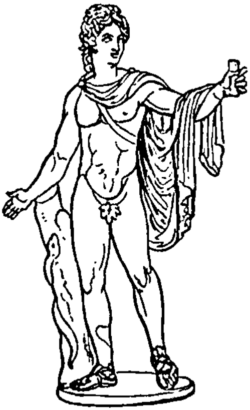
Hic vivum mihi caespitem, hic
Verbenas, pueri, ponite thuraque
Bimi cum patera meri:
Mactata veniet lenior hostia.

CARMEN XX.—AD MAECENATEM.

Vile potabis modicis Sabinum
Cantharis, Graeca quod ego ipse testa
Conditum levi, datus in theatro
Cum tibi plausus,

Care Maecenas eques, ut paterni
Fluminus ripae simul et jocosa
Redderet laudes tibi Vaticani
Montis imago.

Caecubum et prelo domitam Caleno
Tu bibes uvam: mea nec Falernae
Temperant vites neque Formiani
Pocula colles.



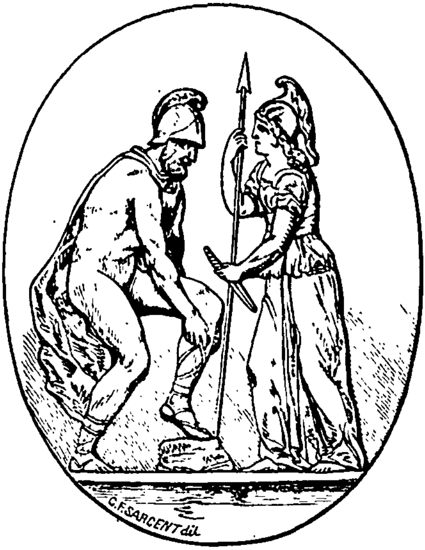
Carmen XXI.—In Dianam et Apollinem.

Dianam tenerae dicite virgines,
Intonsum, pueri, dicite Cynthium
    Latonamque supremo
        Dilectam penitus Jovi.

Vos laetam fluviis et nemorum coma,
Quaecunque aut gelido prominet Algido,
    Nigris aut Erymanthi
        Silvis aut viridis Cragi;

Vos Tempe totidem tollite laudibus
Natalemque, mares, Delon Apollinis,
    Insignemque pharetra
        Fraternaque humerum lyra.

Hic bellum lacrimosum, hic miseram famem
Pestemque a populo et principe Caesare in
    Persas atque Britannos
        Vestra motus aget prece.


C. F. SARGENT del.

Carmen XXII.—Ad Aristium Fuscum.

Integer vitae scelerisque purus
Non eget Mauris jaculis neque arcu
Nec venenatis gravida sagittis,
Fusce, pharetra,

Sive per Syrtes iter aestuosas
Sive facturus per inhospitalem
Caucasum vel quae loca fabulosus
Lambit Hydaspes.

Namque me silva lupus in Sabina,
Dum meam canto Lalagen et ultra
Terminum curis vagor expeditis,
Fugit inermem,

Quale portentum neque militaris
Daunias latis alit aesculetis,
Nec Jubae tellus generat leonum
Arida nutrix.

Pone me pigris ubi nulla campis
Arbor aestiva recreatur aura,
Quod latus mundi nebulae malusque
Jupiter urget;

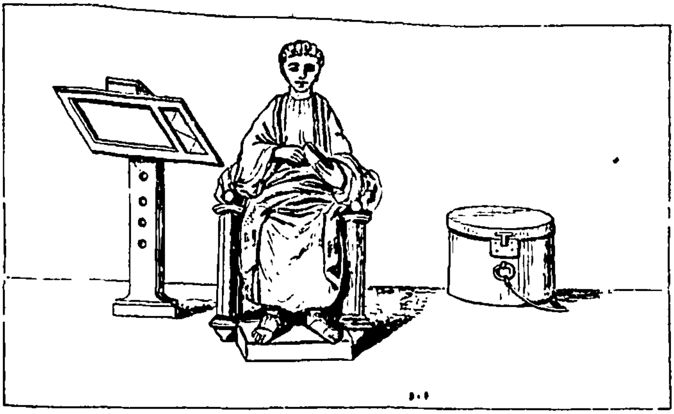
Pone sub curru nimium propinqui
Solis in terra domibus negata:
Dulce ridentem Lalagen amabo,
Dulce loquentem.

Carmen XXIII.—Ad Chloen.

Vitas hinnuleo me similis, Chloë,
Quaerenti pavidam montibus aviis
Matrem non sine vano
Aurarum et silvae metu.

Nam seu mobilibus veris inhorruit
Adventus foliis seu virides rubum
Dimovere lacertae,
Et corde et genibus tremit.

Atqui non ego te, tigris ut aspera
Gaetulusve leo, frangere persequor:
Tandem desine matrem
Tempestiva sequi viro.



CARMEN XXIV.—AD VIRGILIUM.

Quis desiderio sit pudor aut modus
Tam cari capitis? Praecipe lugubres
Cantus, Melpomene, cui liquidam pater
  Vocem cum cithara dedit.

Ergo Quinctilium perpetuus sopor
Urget! cui Pudor, et Justitiae soror,
Incorrupta Fides, nudaque Veritas
  Quando ullum inveniet parem?

Multis ille bonis flebilis occidit,
Nulli flebilior quam tibi, Virgili.
Tu frustra pius, heu! non ita creditum
  Poscis Quinctilium deos.

Quod si Threïcio blandius Orpheo
Auditam moderere arboribus fidem,
Non vanae redeat sanguis imagini,
  Quam virga semel horrida,

Non lenis precibus fata recludere,
Nigro compulerit Mercurius gregi.
Durum: sed levius fit patientia,
  Quidquid corrigere est nefas.

CARMEN XXV.—AD LYDIAM.

Parcius junctas quatiunt fenestras
Ictibus crebris juvenes protervi,
Nec tibi somnos adimunt, amatque
Janua limen,

Quae prius multum facilis movebat
Cardines; audis minus et minus jam:
"Me tuo longas pereunte noctes,
Lydia, dormis?"

Invicem moechos anus arrogantes
Flebis in solo levis angiportu,
Thracio bacchante magis sub interlunia vento,

Cum tibi flagrans amor et libido,
Quae solet matres furiare equorum,
Saeviet circa jecur ulcerosum,
Non sine questu,

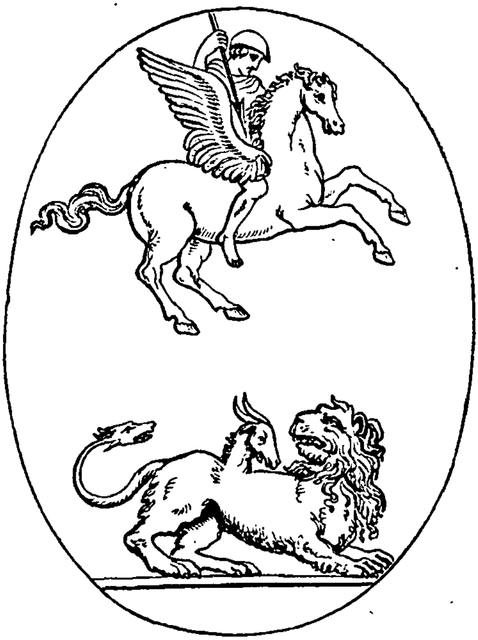
Laeta quod pubes hedera virente
Gaudeat pulla magis atque myrto,
Aridas frondes hiemis sodali
Dedicet Hebro.

CARMEN XXVI.—AD AELIUM LAMIAM.

Musis amicus tristitiam et metus
Tradam protervis in mare Creticum
Portare ventis, quis sub Arcto
  Rex gelidae metuatur orae,

Quid Tiridaten terreat, unice
Securus. O, quae fontibus integris
Gaudes, apricos necte flores,
  Necte meo Lamiae coronam,

Pimplea dulcis! Nil sine te mei
Prosunt honores: hunc fidibus novis,
Hunc Lesbio sacrare plectro
  Teque tuasque decet sorores.



Carmen XXVII.—Ad sodales.

Natis in usum laetitiae scyphis
Pugnare Thracum est: tollite barbarum
  Morem, verecundumque Bacchum
    Sanguineis prohibete rixis!

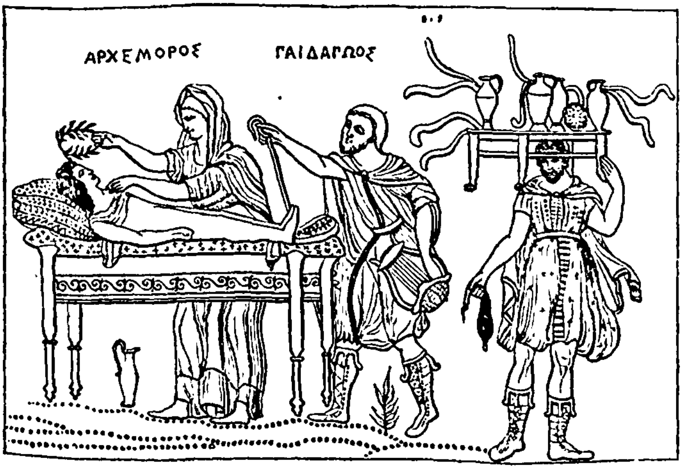
Vino et lucernis Medus acinaces
Immane quantum discrepat: impium
  Lenite clamorem, sodales,
    Et cubito remanete presso!

Vultis severi me quoque sumere
Partem Falerni? Dicat Opuntiae
  Frater Megillae, quo beatus
    Vulnere, qua pereat sagitta.

Cessat voluntas? Non alia bibam
Mercede. Quae te cunque domat Venus,
   Non erubescendis adurit
      Ignibus ingenuoque semper

Amore peccas. Quidquid habes, age,
Depone tutis auribus. Ah miser,
   Quanta laborabas Charybdi,
      Digne puer meliore flamma!

Quae saga, quis te solvere Thessalis
Magus venenis, quis poterit deus?
   Vix illigatum te triformi
      Pegasus expediet Chimaera.



Carmen XXVIII.—Archytas.

Te maris et terrae numeroque carentis arenae
      Mensorem cohibent, Archyta,
Pulveris exigui prope litus parva Matinum
      Munera, nec quidquam tibi prodest

Aërias tentasse domos animoque rotundum
      Percurrisse polum morituro.
Occidit et Pelopis genitor, conviva deorum,
      Tithonusque remotus in auras,

Et Jovis arcanis Minos admissus, habentque
Tartara Panthoiden iterum Orco
Demissum, quamvis, clypeo Trojana refixo
Tempora testatus, nihil ultra

Nervos atque cutem morti concesserat atrae,
Judice te non sordidus auctor
Naturae verique. Sed omnes una manet nox
Et calcanda semel via leti.

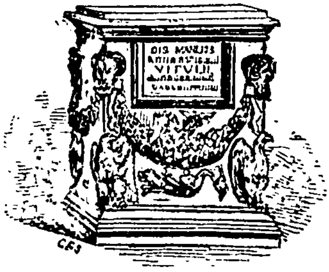
Dant alios Furiae torvo spectacula Marti;
Exitio est avidum mare nautis;
Mixta senum ac juvenum densentur funera, nullum
Saeva caput Proserpina fugit.

Me quoque devexi rapidus comes Orionis
Illyricis Notus obruit undis.
At tu, nauta, vagae ne parce malignus arenae
Ossibus et capiti inhumato

Particulam dare: sic, quodcunque minabitur Eurus
Fluctibus Hesperiis, Venusinae
Plectantur silvae te sospite, multaque merces,
Unde potest, tibi defluat aequo

Ab Jove, Neptunoque sacri custode Tarenti.
Negligis immeritis nocituram
Postmodo te natis fraudem committere? Fors et
Debita jura vicesque superbae

Te maneant ipsum: precibus non linquar inultis,
Teque piacula nulla resolvent.
Quamquam festinas, non est mora longa; licebit
Injecto ter pulvere curras.



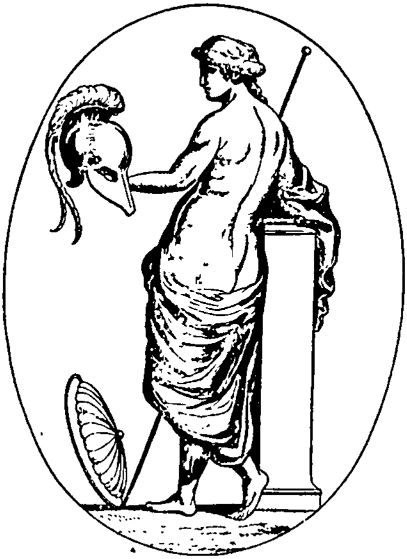
CARMEN XXIX.—AD ICCIUM.

Icci, beatis nunc Arabum invides
Gazis, et acrem militiam paras,
  Non ante devictis Sabaeae
    Regibus, horribilique Medo

Nectis catenas? Quae tibi virginum
Sponso necato barbara serviet?
  Puer quis ex aula capillis
    Ad cyathum statuetur unctis,

Doctus sagittas tendere Sericas
Arcu paterno? Quis neget arduis
  Pronos relabi posse rivos
    Montibus et Tiberim reverti,

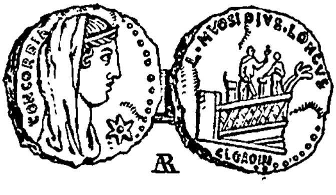
Cum tu coëmptos undique nobiles
Libros Panaeti Socraticam et domum
  Mutare loricis Hiberis,
    Pollicitus meliora, tendis?



Carmen XXX.—Ad Venerem.

O Venus, regina Cnidi Paphique,
Sperne dilectam Cypron, et vocantis
Thure te multo Glycerae decoram
Transfer in aedem.

Fervidus tecum puer et solutis
Gratiae zonis properentque Nymphae
Et parum comis sine te Juventas
Mercuriusque.


CONCORDIA
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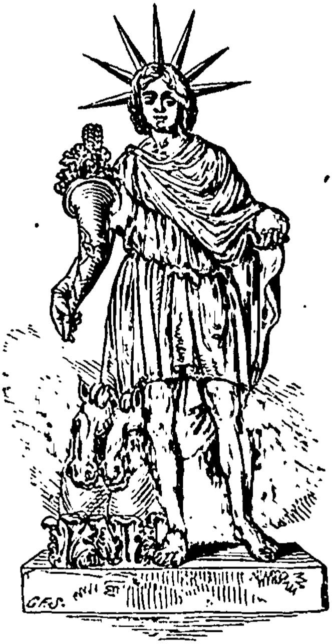


CARMEN XXXI.—AD APOLLINEM.

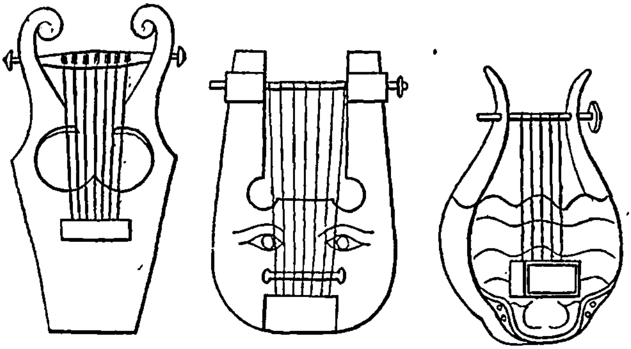
Quid dedicatum poscit Apollinem
Vates? quid orat de patera novum
  Fundens liquorem? Non opimae
    Sardiniae segetes feraces,

Non aestuosae grata Calabriae
Armenta, non aurum aut ebur Indicum,
  Non rura, quae Liris quieta
    Mordet aqua taciturnus amnis.

Premant Calena falce quibus dedit
Fortuna vitem, dives et aureis
  Mercator exsiccet culullis
    Vina Syra reparata merce,

Dis carus ipsis, quippe ter et quater
Anno revisens aequor Atlanticum
  Impune. Me pascunt olivae,
    Me cichorea levesque malvae.

Frui paratis et valido mihi,
Latoë, dones et, precor, integra
  Cum mente, nec turpem senectam
    Degere nec cithara carentem.



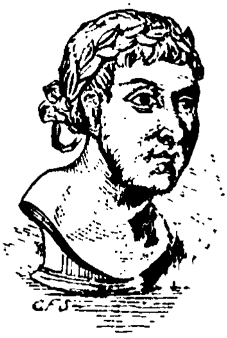
Carmen XXXII.—Ad lyram.

Poscimur. Si quid vacui sub umbra
Lusimus tecum, quod et hunc in annum
Vivat et plures, age, dic Latinum,
Barbite, carmen,

Lesbio primum modulate civi,
Qui ferox bello, tamen inter arma,
Sive jactatam religarat udo
Litore navim,

Liberum, et Musas, Veneremque, et illi
Semper haerentem puerum canebat
Et Lycum nigris oculis nigroque
Crine decorum.

O decus Phoebi et dapibus supremi
Grata testudo Jovis, O laborum
Dulce lenimen, mihi cunque salve
Rite vocanti.



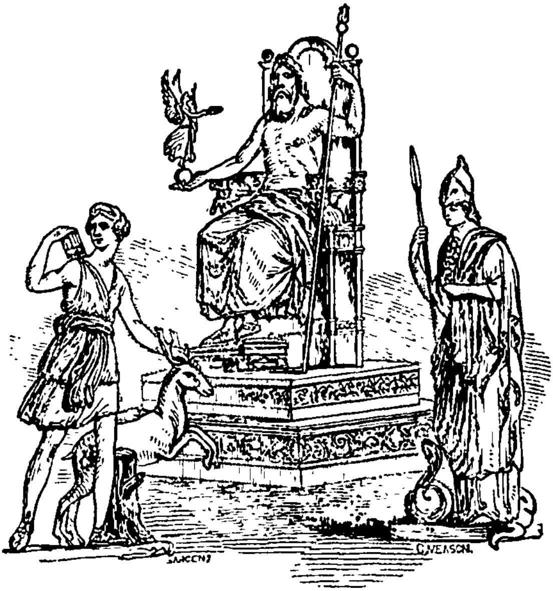
CARMEN XXXIII.—AD ALBIUM TIBULLUM.

Albi, ne doleas plus nimio memor
Immitis Glycerae, neu miserabiles
Decantes elegos, cur tibi junior
    Laesa praeniteat fide.

Insignem tenui fronte Lycorida
Cyri torret amor, Cyrus in asperam
Declinat Pholoën; sed prius Apulis
    Jungentur capreae lupis,

Quam turpi Pholoë peccet adultero.
Sic visum Veneri, cui placet impares
Formas atque animos sub juga aënea
    Saevo mittere cum joco.

Ipsum me, melior cum peteret Venus,
Grata detinuit compede Myrtale
Libertina, fretis acrior Hadriae
    Curvantis Calabros sinus.



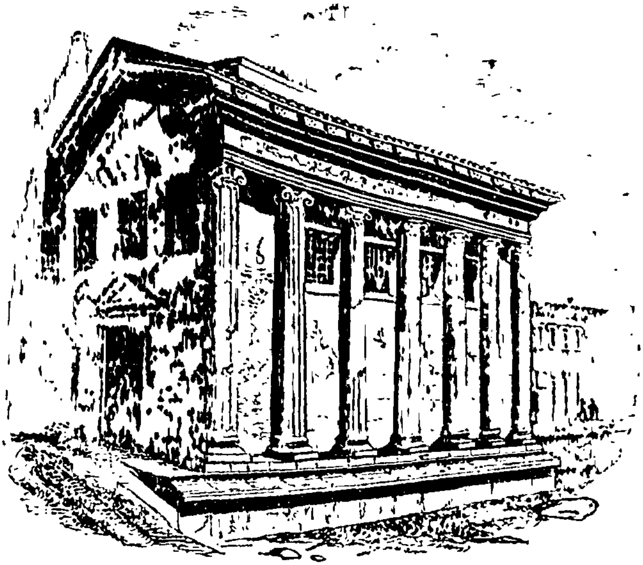
Carmen XXXIV.—Ad se ipsum.

Parcus deorum cultor et infrequens,
Insanientis dum sapientiae
 Consultus erro, nunc retrorsum
  Vela dare atque iterare cursus

Cogor relictos: namque Diespiter,
Igni corusco nubila dividens
 Plerumque, per purum tonantes
  Egit equos volucremque currum,

Quo bruta tellus et vaga flumina,
Quo Styx et invisi horrida Taenari
 Sedes Atlanteusque finis
  Concutitur. Valet ima summis

Mutare et insignem attenuat deus
Obscura promens; hinc apicem rapax
 Fortuna cum stridore acuto
  Sustulit, hic posuisse gaudet.



CARMEN XXXV.—AD FORTUNAM.

O diva, gratum quae regis Antium,
Presens vel imo tollere de gradu
Mortale corpus vel superbos
Vertere funeribus triumphos,

Te pauper ambit sollicita prece
Ruris colonus, te dominam aequoris,
Quicunque Bithyna lacessit
Carpathium pelagus carina.

Te Dacus asper, te profugi Scythae
Urbesque gentesque et Latium ferox
Regumque matres barbarorum et
Purpurei metuunt tyranni,

Injurioso ne pede proruas
Stantem columnam, neu populus frequens
Ad arma cessantes, ad arma
Concitet imperiumque frangat.

Te semper anteit saeva Necessitas,
Clavos trabales et cuneos manu
Gestans aëna, nec severus
Uncus abest liquidumque plumbum.

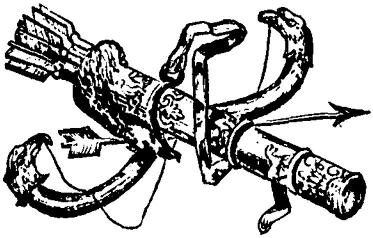
Te Spes et albo rara Fides colit
Velata panno nec comitem abnegat,
Utcunque mutata potentes
Veste domos inimica linquis.

At vulgus infidum et meretrix retro
Perjura cedit, diffugiunt cadis
Cum faece siccatis amici
Ferre jugum pariter dolosi.

Serves iturum Caesarem in ultimos
Orbis Britannos et juvenum recens
Examen Eois timendum
Partibus Oceanoque rubro.

Eheu cicatricum et sceleris pudet
Fratrumque. Quid nos dura refugimus
Aetas? quid intactum nefasti
Liquimus? unde manum juventus

Metu deorum continuit? quibus
Pepercit aris? O utinam nova
Incude diffingas retusum in
Massagetas Arabasque ferrum!



CARMEN XXXVI.—IN HONOREM PLOTII NUMIDAE.

Et thure et fidibus juvat
    Placare et vituli sanguine debito
Custodes Numidae deos,
    Qui nunc Hesperia sospes ab ultima,

Caris multa sodalibus,
    Nulli plura tamen dividit oscula
Quam dulci Lamiae, memor
    Actae non alio rege puertiae

Mutataeque simul togae.
    Cressa ne careat pulchra dies nota,
Neu promptae modus amphorae,
    Neu morem in Salium sit requies pedum,

Neu multi Damalis meri
    Bassum Threïcia vincat amystide,
Neu desint epulis rosae,
    Neu vivax apium, neu breve lilium.

Omnes in Damalin putres
    Deponent oculos, nec Damalis novo
Divelletur adultero
    Lascivis hederis ambitiosior.

Carmen XXXVII.—Ad sodales.

Nunc est bibendum, nunc pede libero
Pulsanda tellus, nunc Saliaribus
  Ornare pulvinar deorum
    Tempus erat dapibus, sodales.

Antehac nefas depromere Caecubum
Cellis avitis, dum Capitolio
  Regina dementes ruinas
    Funus et imperio parabat

Contaminato cum grege turpium
Morbo virorum, quidlibet impotens
  Sperare fortunaque dulci
    Ebria. Sed minuit furorem

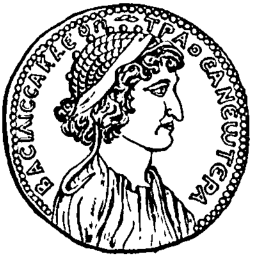
Vix una sospes navis ab ignibus,
Mentemque lymphatam Mareotico
  Redegit in veros timores
    Caesar, ab Italia volantem

Remis adurgens, accipiter velut
Molles columbas aut leporem citus
  Venator in campis nivalis
    Haemoniae, daret ut catenis

Fatale monstrum: quae generosius
Perire quaerens nec muliebriter
  Expavit ensem nec latentes
    Classe cita reparavit oras.

Ausa et jacentem visere regiam
Vultu sereno, fortis et asperas
  Tractare serpentes, ut atrum
    Corpore combiberet venenum,

Deliberata morte ferocior,
Saevis Liburnis scilicet invidens
  Privata deduci superbo
    Non humilis mulier triumpho.



CARMEN XXXVIII.—AD PUERUM MINISTRUM.

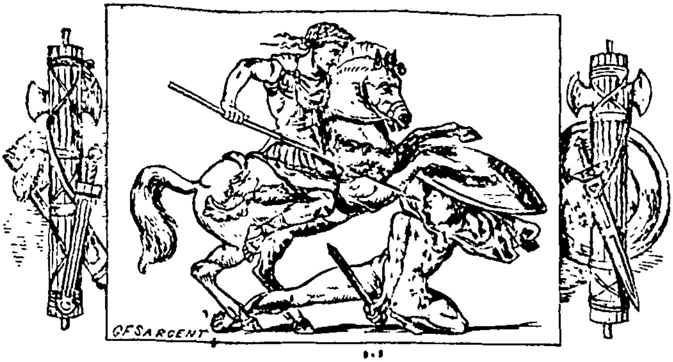
Persicos odi, puer, apparatus,
Displicent nexae philyra coronae;
Mitte sectari, rosa quo locorum
Sera moretur.

Simplici myrto nihil allabores
Sedulus curo: neque te ministrum
Dedecet myrtus neque me sub arta
Vite bibentem.

Q. HORATII FLACCI

CARMINUM

LIBER SECUNDUS.



CARMEN I.—AD C. ASINIUM POLLIONEM.

Motum ex Metello consule civicum
Bellique causas et vitia et modos
Ludumque Fortunae gravesque
Principum amicitias et arma

Nondum expiatis uncta cruoribus,
Periculosae plenum opus aleae,
Tractas et incedis per ignes
Suppositos cineri doloso.

Paullum severae Musa tragoediae
Desit theatris: mox ubi publicas
Res ordinaris, grande munus
Cecropio repetes cothurno,

Insigne maestis praesidium reis
Et consulenti, Pollio, curiae,
Cui laurus aeternos honores
Delmatico peperit triumpho.

Jam nunc minaci murmure cornuum
Perstringis aures, jam litui strepunt,
Jam fulgor armorum fugaces
Terret equos equitumque vultus.

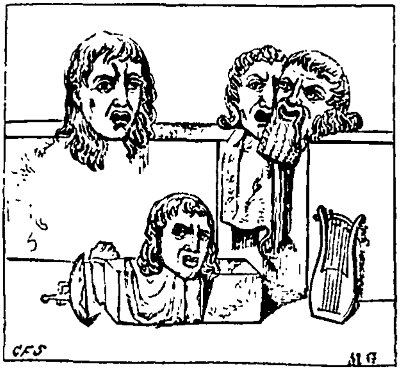
Audire magnos jam videor duces
Non indecoro pulvere sordidos,
  Et cuncta terrarum subacta
    Praeter atrocem animum Catonis.

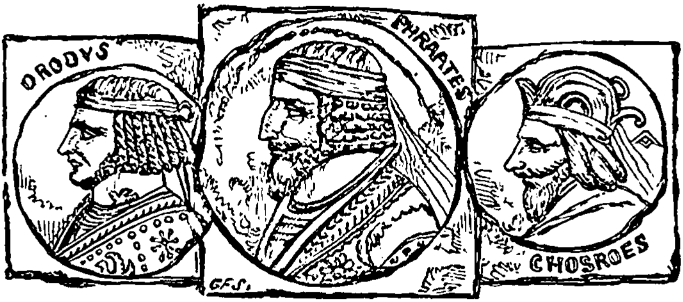
Juno et deorum quisquis amicior
Afris inulta cesserat impotens
  Tellure victorum nepotes
    Retulit inferias Jugurthae.

Quis non Latino sanguine pinguior
Campus sepulcris impia proelia
  Testatur auditumque Medis
    Hesperiae sonitum ruinae?

Qui gurges aut quae flumina lugubris
Ignara belli? quod mare Dauniae
  Non decoloravere caedes?
    Quae caret ora cruore nostro?

Sed ne relictis, Musa procax, jocis
Ceae retractes munera neniae:
  Mecum Dionaeo sub antro
    Quaere modos leviore plectro.





CARMEN II.—AD C. SALUSTIUM CRISPUM.

Nullus argento color est avaris
Abdito terris, inimice lamnae
Crispe Salusti, nisi temperato
Splendeat usu.

Vivet extento Proculeius aevo,
Notus in fratres animi paterni;
Illum aget penna metuente solvi
Fama superstes.

Latius regnes avidum domando
Spiritum, quam si Libyam remotis
Gadibus jungas et uterque Poenus
Serviat uni.

Crescit indulgens sibi dirus hydrops,
Nec sitim pellit, nisi causa morbi
Fugerit venis et aquosus albo
Corpore languor.

Redditum Cyri solio Phraaten
Dissidens plebi numero beatorum
Eximit Virtus populumque falsis
Dedocet uti

Vocibus, regnum et diadema tutum
Deferens uni propriamque laurum,
Quisquis ingentes oculo irretorto
Spectat acervos.

Carmen III.—Ad (C.) Dellium.

Aequam memento rebus in arduis
Servare mentem, non secus in bonis
Ab insolenti temperatam
Laetitia, moriture Delli,

Seu maestus omni tempore vixeris,
Seu te in remoto gramine per dies
Festos reclinatum bearis
Interiore nota Falerni.

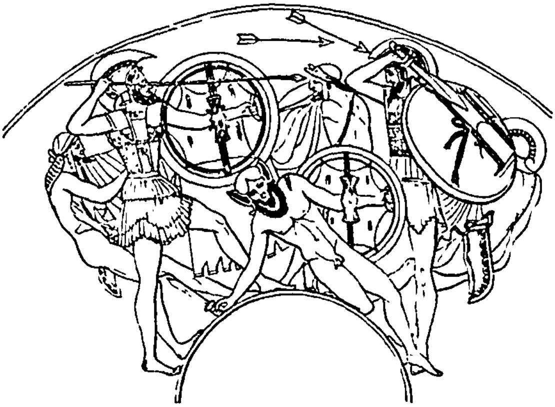
Quo pinus ingens albaque populus
Umbram hospitalem consociare amant
Ramis? Quid obliquo laborat
Lympha fugax trepidare rivo?

Huc vina et unguenta et nimium breves
Flores amoenae ferre jube rosae,
Dum res et aetas et sororum
Fila trium patiuntur atra.

Cedes coëmptis saltibus et domo
Villaque flavus quam Tiberis lavit,
Cedes et exstructis in altum
Divitiis potietur haeres.

Divesne prisco natus ab Inacho,
Nil interest, an pauper et infima
De gente sub divo moreris,
Victima nil miserantis Orci.

Omnes eodem cogimur, omnium
Versatur urna serius ocius
Sors exitura et nos in aeternum
Exilium impositura cymbae.



CARMEN IV.—AD XANTHIAM PHOCEUM.

Ne sit ancillae tibi amor pudori,
Xanthia Phoceu! Prius insolentem
Serva Briseis niveo colore
Movit Achillem;

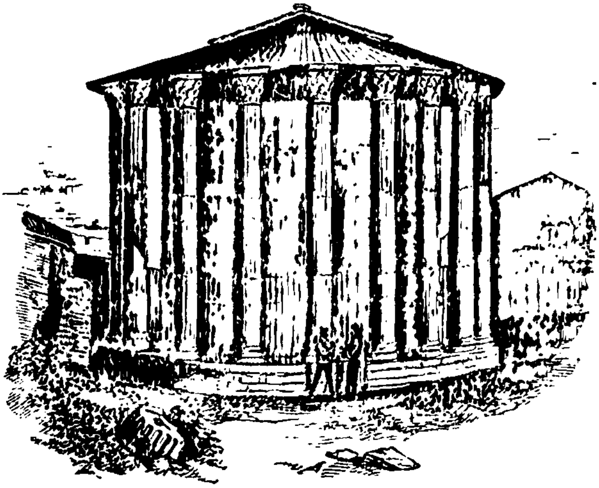
Movit Ajacem Telamone natum
Forma captivae dominum Tecmessae;
Arsit Atrides medio in triumpho
Virgine rapta,

Barbarae postquam cecidere turmae
Thessalo victore et ademptus Hector
Tradidit fessis leviora tolli
Pergama Grais.

Nescias, an te generum beati
Phyllidis flavae decorent parentes:
Regium certe genus et penates
Maeret iniquos.

Crede non illam tibi de scelesta
Plebe dilectam, neque sic fidelem,
Sic lucro aversam potuisse nasci
Matre pudenda.

Brachia et vultum teretesque suras
Integer laudo; fuge suspicari,
Cujus octavum trepidavit aetas
Claudere lustrum.



CARMEN V.—AD AMATOREM LALAGES.

Nondum subacta ferre jugum valet
Cervice, nondum munia comparis
  Aequare nec tauri ruentis
    In venerem tolerare pondus.

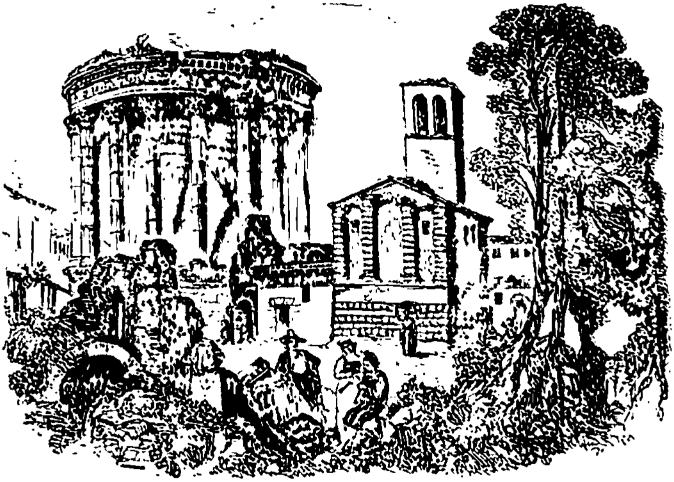
Circa virentes est animus tuae
Campos juvencae, nunc fluviis gravem
  Solantis aestum, nunc in udo
    Ludere cum vitulis salicto

Praegestientis. Tolle cupidinem
Immitis uvae: jam tibi lividos
  Distinguet Auctumnus racemos
    Purpureo varius colore.

Jam te sequetur: currit enim ferox
Aetas, et illi, quos tibi dempserit,
  Apponet annos; jam proterva
    Fronte petet Lalage maritum:

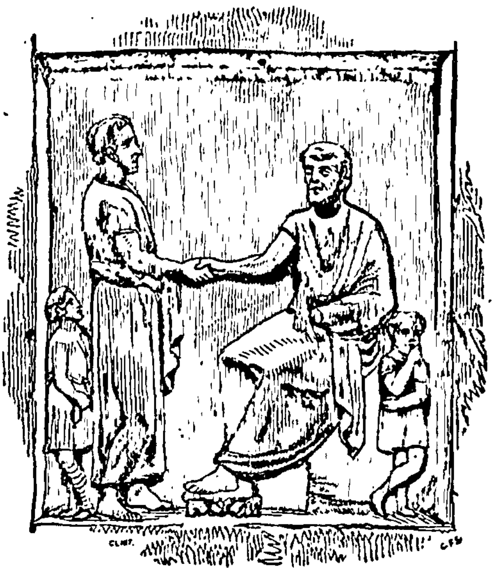
Dilecta, quantum non Pholoë fugax,
Non Chloris albo sic humero nitens,
  Ut pura nocturno renidet
    Luna mari, Cnidiusve Gyges,

Quem si puellarum insereres choro,
Mire sagaces falleret hospites
  Discrimen obscurum solutis
    Crinibus ambiguoque vultu.



Carmen VI.—Ad Septimium.

Septimi, Gades aditure mecum et
Cantabrum indoctum juga ferre nostra et
Barbaras Syrtes, ubi Maura semper
Aestuat unda,
Tibur Argeo positum colono
Sit meae sedes utinam senectae,
Sit modus lasso maris et viarum
Militiaeque!
Unde si Parcae prohibent iniquae,
Dulce pellitis ovibus Galaesi
Flumen et regnata petam Laconi
Rura Phalantho.
Ille terrarum mihi praeter omnes
Angulus ridet, ubi non Hymetto
Mella decedunt viridique certat
Baca Venafro;
Ver ubi longum tepidasque praebet
Jupiter brumas, et amicus Aulon
Fertili Baccho minimum Falernis
Invidet uvis.
Ille te mecum locus et beatae
Postulant arces; ibi tu calentem
Debita sparges lacrima favillam
Vatis amici.



Carmen VII.—Ad Pompeium Varum.

O saepe mecum tempus in ultimum
Deducte, Bruto militiae duce,
Quis te redonavit Quiritem
Dis patriis Italoque caelo,

Pompei, meorum prime sodalium?
Cum quo morantem saepe diem mero
Fregi coronatus nitentes
Malobathro Syrio capillos.

Tecum Philippos et celerem fugam
Sensi, relicta non bene parmula,
Cum fracta virtus et minaces
Turpe solum tetigere mento.

Sed me per hostes Mercurius celer
Denso paventem sustulit aëre;
Te rursus in bellum resorbens
Unda fretis tulit aestuosis.

Ergo obligatam redde Jovi dapem
Longaque fessum militia latus
Depone sub lauru mea, nec
Parce cadis tibi destinatis.

Oblivioso levia Massico
Ciboria exple; funde capacibus
Unguenta de conchis. Quis udo
Deproperare apio coronas

Curatve myrto? quem Venus arbitrum
Dicet bibendi? Non ego sanius
Bacchabor Edonis: recepto
Dulce mihi furere est amico.

CARMEN VIII.—AD BARINEN.

Ulla si juris tibi pejerati
Poena, Barine, nocuisset unquam,
Dente si nigro fieres vel uno
Turpior ungui,

Crederem. Sed tu, simul obligasti
Perfidum votis caput, enitescis
Pulchrior multo juvenumque prodis
Publica cura.

Expedit matris cineres opertos
Fallere et toto taciturna noctis
Signa cum caelo gelidaque divos
Morte carentes.

Ridet hoc, inquam, Venus ipsa, rident
Simplices Nymphae, ferus et Cupido
Semper ardentes acuens sagittas
Cote cruenta.

Adde, quod pubes tibi crescit omnis,
Servitus crescit nova, nec priores
Impiae tectum dominae relinquunt
Saepe minati.

Te suis matres metuunt juvencis,
Te senes parci miseraeque nuper
Virgines nuptae, tua ne retardet
Aura maritos.

Carmen IX.—Ad C. Valgium.

Non semper imbres nubibus hispidos
Manant in agros aut mare Caspium
  Vexant inaequales procellae
    Usque, nec Armeniis in oris,

Amice Valgi, stat glacies iners
Menses per omnes aut Aquilonibus
  Querceta Gargani laborant
    Et foliis viduantur orni:

Tu semper urges flebilibus modis
Mysten ademptum, nec tibi Vespero
  Surgente decedunt amores
    Nec rapidum fugiente Solem.

At non ter aevo functus amabilem
Ploravit omnes Antilochum senex
  Annos, nec impubem parentes
    Troïlon aut Phrygiae sorores

Flevere semper. Desine mollium
Tandem querelarum, et potius nova
  Cantemus Augusti tropaea
    Caesaris et rigidum Niphaten,

Medumque flumen gentibus additum
Victis minores volvere vertices,
  Intraque praescriptum Gelonos
    Exiguis equitare campis.

CARMEN X.—AD LICINIUM.

Rectius vives, Licini, neque altum
Semper urgendo neque, dum procellas
Cautus horrescis, nimium premendo
Litus iniquum.

Auream quisquis mediocritatem
Diligit, tutus caret obsoleti
Sordibus tecti, caret invidenda
Sobrius aula.

Saepius ventis agitatur ingens
Pinus, et celsae graviore casu
Decidunt turres feriuntque summos
Fulgura montes.

Sperat infestis, metuit secundis
Alteram sortem bene praeparatum
Pectus. Informes hiemes reducit
Jupiter, idem

Summovet. Non, si male nunc, et olim
Sic erit: quondam cithara tacentem
Suscitat musam neque semper arcum
Tendit Apollo.

Rebus angustis animosus atque
Fortis appare; sapienter idem
Contrahes vento nimium secundo
Turgida vela.

Carmen XI.—Ad Quintium.

Quid bellicosus Cantaber et Scythes,
Hirpine Quinti, cogitet Hadria
Divisus objecto, remittas
Quaerere nec trepides in usum

Poscentis aevi pauca. Fugit retro
Levis juventas et decor, arida
Pellente lascivos amores
Canitie facilemque somnum.

Non semper idem floribus est honor
Vernis neque uno Luna rubens nitet
Vultu: quid aeternis minorem
Consiliis animum fatigas?

Cur non sub alta vel platano vel hac
Pinu jacentes sic temere et rosa
Canos odorati capillos,
Dum licet, Assyriaque nardo

Potamus uncti? Dissipat Evius
Curas edaces. Quis puer ocius
  Restinguet ardentis Falerni
    Pocula praetereunte lympha?

Quis devium scortum eliciet domo
Lyden? Eburna, dic age, cum lyra
  Maturet in comptum Lacaenae
    More comas religata nodum.

Carmen XII.—Ad Maecenatem.

Nolis longa ferae bella Numantiae
Nec dirum Hannibalem nec Siculum mare
Poeno purpureum sanguine mollibus
    Aptari citharae modis,

Nec saevos Lapithas et nimium mero
Hylaeum domitosque Herculea manu
Telluris juvenes, unde periculum
    Fulgens contremuit domus

Saturni veteris; tuque pedestribus
Dices historiis proelia Caesaris,
Maecenas, melius ductaque per vias
    Regum colla minacium.

Me dulces dominae Musa Licymniae
Cantus, me voluit dicere lucidum
Fulgentes oculos et bene mutuis
Fidum pectus amoribus;

Quam nec ferre pedem dedecuit choris
Nec certare joco nec dare brachia
Ludentem nitidis virginibus sacro
Dianae celebris die.

Num tu, quae tenuit dives Achaemenes,
Aut pinguis Phrygiae Mygdonias opes
Permutare velis crine Licymniae,
Plenas aut Arabum domos?—

Dum flagrantia detorquet ad oscula
Cervicem aut facili saevitia negat,
Quae poscente magis gaudeat eripi,
Interdum rapere occupet.

CARMEN XIII.—IN ARBOREM, CUJUS CASU IN AGRO SABINO PAENE OPPRESSUS EST.

Ille et nefasto te posuit die,
Quicunque primum, et sacrilega manu
Produxit, arbos, in nepotum
Perniciem opprobriumque pagi;

Illum et parentis crediderim sui
Fregisse cervicem et penetralia
Sparsisse nocturno cruore
Hospitis; ille venena Colcha

Et quidquid usquam concipitur nefas
Tractavit, agro qui statuit meo
Te triste lignum, te caducum
In domini caput immerentis.

Quid quisque vitet, nunquam homini satis
Cautum est in horas: navita Bosporum
Poenus perhorrescit neque ultra
Caeca timet aliunde fata,

Miles sagittas et celerem fugam
Parthi, catenas Parthus et Italum
Robur; sed improvisa leti
Vis rapuit rapietque gentes.

Quam paene furvae regna Proserpinae
Et judicantem vidimus Aeacum
Sedesque discretas piorum et
Aeoliis fidibus querentem

Sappho puellis de popularibus,
Et te sonantem plenius aureo,
Alcaee, plectro dura navis,
Dura fugae mala, dura belli!

Utrumque sacro digna silentio
Mirantur umbrae dicere; sed magis
Pugnas et exactos tyrannos
Densum humeris bibit aure vulgus.

Quid mirum, ubi illis carminibus stupens
Demittit atras belua centiceps
Aures et intorti capillis
Eumenidum recreantur angues?

Quin et Prometheus et Pelopis parens
Dulci laborum decipitur sono;
Nec curat Orion leones
Aut timidos agitare lyncas.

Carmen XIV.—Ad Postumum.

Eheu fugaces, Postume, Postume,
Labuntur anni nec pietas moram
  Rugis et instanti senectae
    Afferet indomitaeque morti,—

Non, si trecenis, quotquot eunt dies,
Amice, places illacrimabilem
  Plutona tauris, qui ter amplum
    Geryonen Tityonque tristi

Compescit unda, scilicet omnibus,
Quicunque terrae munere vescimur,
  Enaviganda, sive reges
    Sive inopes erimus coloni.

Frustra cruento Marte carebimus
Fractisque rauci fluctibus Hadriae,
  Frustra per auctumnos nocentem
    Corporibus metuemus Austrum:

Visendus ater flumine languido
Cocytos errans et Danai genus
  Infame damnatusque longi
    Sisyphus Aeolides laboris.

Linquenda tellus et domus et placens
Uxor, neque harum, quas colis, arborum
  Te praeter invisas cupressos
    Ulla brevem dominum sequetur.

Absumet heres Caecuba dignior
Servata centum clavibus et mero
  Tinget pavimentum superbo,
    Pontificum potiore coenis.

CARMEN XV.—IN SUI SECULI LUXURIAM.

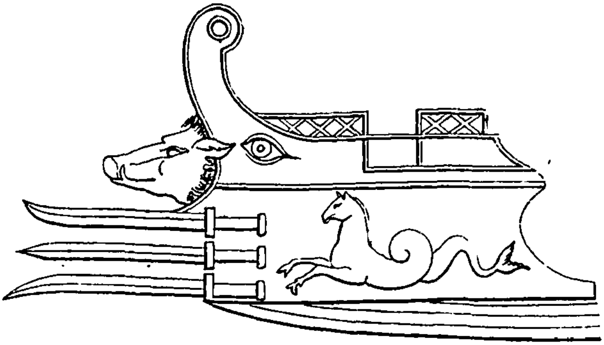
Jam pauca aratro jugera regiae
Moles relinquent, undique latius
  Extenta visentur Lucrino
    Stagna lacu, platanusque caelebs,

Evincet ulmos; tum violaria et
Myrtus et omnis copia narium
  Spargent olivetis odorem
    Fertilibus domino priori;

Tum spissa ramis laurea fervidos
Excludet ictus. Non ita Romuli
  Praescriptum et intonsi Catonis
    Auspiciis veterumque norma.

Privatus illis census erat brevis,
Commune magnum: nulla decempedis
  Metata privatis opacam
    Porticus excipiebat Arcton,

Nec fortuitum spernere cespitem
Leges sinebant, oppida publico
  Sumptu jubentes et deorum
    Templa nova decorare saxo.



CARMEN XVI.—AD POMPEIUM GROSPHUM.

Otium divos rogat in patenti
Prensus Aegaeo, simul atra nubes
Condidit lunam neque certa fulgent
Sidera nautis;

Otium bello furiosa Thrace,
Otium Medi pharetra decori,
Grosphe, non gemmis neque purpura venale neque auro.

Non enim gazae neque consularis
Summovet lictor miseros tumultus
Mentis et curas laqueata circum
Tecta volantes.

Vivitur parvo bene, cui paternum
Splendet in mensa tenui salinum,
Nec leves somnos timor aut cupido
Sordidus aufert.

Quid brevi fortes jaculamur aevo
Multa? Quid terras alio calentes
Sole mutamus? Patriae quis exsul
Se quoque fugit?

Scandit aeratas vitiosa naves
Cura nec turmas equitum relinquit,
Ocior servis et agente nimbos
    Ocior Euro.

Laetus in praesens animus, quod ultra est,
Oderit curare et amara lento
Temperet risu; nihil est ab omni
    Parte beatum.

Abstulit clarum cita mors Achillem,
Longa Tithonum minuit senectus,
Et mihi forsan, tibi quod negarit,
    Porriget hora.

Te greges centum Siculaeque circum
Mugiunt vaccae, tibi tollit hinnitum
Apta quadrigis equa, te bis Afro
    Murice tinctae

Vestiunt lanae: mihi parva rura et
Spiritum Graiae tenuem Camenae
Parca non mendax dedit et malignum
    Spernere vulgus.

G. F. SARGENT.
M. GOULD

Carmen XVII.—Ad Maecenatem.

Cur me querelis exanimas tuis?
Nec dis amicum est nec mihi te prius
  Obire, Maecenas, mearum
    Grande decus columenque rerum.

Ah te meae si partem animae rapit
Maturior vis, quid moror altera,
  Nec carus aeque nec superstes
    Integer? Ille dies utramque

Ducet ruinam. Non ego perfidum
Dixi sacramentum: ibimus, ibimus,
  Utcunque praecedes, supremum
    Carpere iter comites parati.

Me nec Chimaerae spiritus igneae,
Nec, si resurgat, centimanus Gyas
  Divellet unquam: sic potenti
    Justitiae placitumque Parcis.

Seu Libra seu me Scorpios adspicit
Formidolosus, pars violentior
  Natalis horae, seu tyrannus
    Hesperiae Capricornus undae,

Utrumque nostrum incredibili modo
Consentit astrum. Te Jovis impio
  Tutela Saturno refulgens
    Eripuit volucrisque Fati

Tardavit alas, cum populus frequens
Laetum theatris ter crepuit sonum:
  Me truncus illapsus cerebro
    Sustulerat, nisi Faunus ictum

Dextra levasset, Mercurialium
Custos virorum. Reddere victimas
  Aedemque votivam memento:
    Nos humilem feriemus agnam.

P.P.TR.POT.COS.III
S C

Carmen XVIII.—Ad avarum.

Non ebur neque aureum
  Mea renidet in domo lacunar,
Non trabes Hymettiae
  Premunt columnas ultima recisas

Africa, neque Attali
  Ignotus heres regiam occupavi,
Nec Laconicas mihi
  Trahunt honestae purpuras clientae:

At fides et ingeni
  Benigna vena est, pauperemque dives
Me petit; nihil supra
  Deos lacesso nec potentem amicum

Largiora flagito,
  Satis beatus unicis Sabinis.
Truditur dies die,
  Novaeque pergunt interire lunae.

Tu secanda marmora
  Locas sub ipsum funus et sepulcri
Immemor struis domos
  Marisque Baiis obstrepentis urges

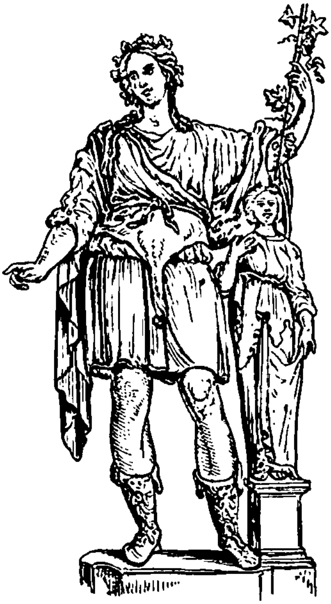
Summovere litora,
  Parum locuples continente ripa.
Quid, quod usque proximos
  Revellis agri terminos et ultra

Limites clientium
  Salis avarus? Pellitur paternos
In sinu ferens deos
  Et uxor et vir sordidosque natos.

Nulla certior tamen
  Rapacis Orci fine destinata
Aula divitem manet
  Herum. Quid ultra tendis? Aequa tellus

Pauperi recluditur
  Regumque pueris, nec satelles Orci
Callidum Promethea
  Revexit auro captus. Hic superbum

Tantalum atque Tantali
  Genus coërcet, hic levare functum
Pauperem laboribus
  Vocatus atque non vocatus audit.



CARMEN XIX.—HYMNUS IN BACCHUM.

Bacchum in remotis carmina rupibus
Vidi docentem, credite posteri,
  Nymphasque discentes et aures
    Capripedum Satyrorum acutas.

Evoe, recenti mens trepidat metu
Plenoque Bacchi pectore turbidum
  Laetatur. Evoe, parce Liber,
    Parce, gravi metuende thyrso!

Fas pervicaces est mihi Thyiadas
Vinique fontem, lactis et uberes
  Cantare rivos atque truncis
    Lapsa cavis iterare mella;

Fas et beatae conjugis additum
Stellis honorem tectaque Penthei
  Disjecta non leni ruina,
    Thracis et exitium Lycurgi.

Tu flectis amnes, tu mare barbarum,
Tu separatis uvidus in jugis
  Nodo coërces viperino
    Bistonidum sine fraude crines:

Tu, cum parentis regna per arduum
Cohors Gigantum scanderet impia,
  Rhoetum retorsisti leonis
    Unguibus horribilique mala;

Quamquam choreis aptior et jocis
Ludoque dictus non sat idoneus
  Pugnae ferebaris: sed idem
    Pacis eras mediusque belli.

Te vidit insons Cerberus aureo
Cornu decorum, leniter atterens
  Caudam, et recedentis trilingui
    Ore pedes tetigitque crura.

CARMEN XX.—AD MAECENATEM.

Non usitata nec tenui ferar
Penna biformis per liquidum aethera
Vates, neque in terris morabor
Longius, invidiaque major

Urbes relinquam. Non ego, pauperum
Sanguis parentum, non ego, quem vocas,
Dilecte Maecenas, obibo
Nec Stygia cohibebor unda.

Jam jam residunt cruribus asperae
Pelles, et album mutor in alitem
Superne, nascunturque leves
Per digitos humerosque plumae.

Jam Daedaleo ocior Icaro
Visam gementis litora Bospori
Syrtesque Gaetulas canorus
Ales Hyperboreosque campos.

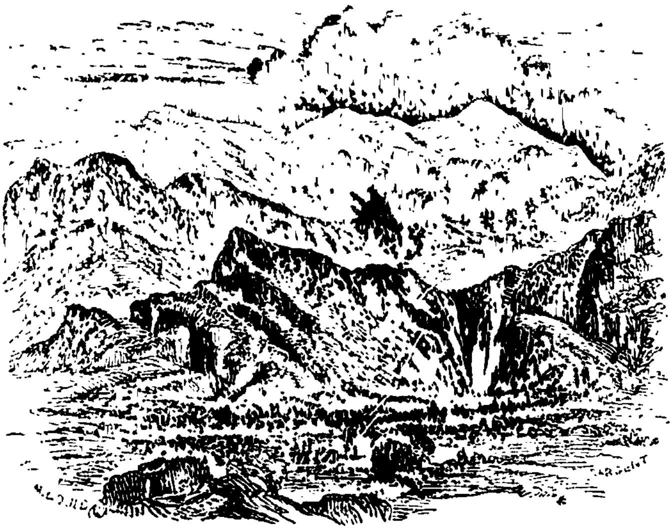
Me Colchus et qui dissimulat metum
Marsae cohortis Dacus et ultimi
Noscent Geloni, me peritus
Discet Hiber Rhodanique potor.

Absint inani funere neniae
Luctusque turpes et querimoniae;
Compesce clamorem ac sepulcri
Mitte supervacuos honores.

Q. HORATII FLACCI

CARMINUM

LIBER TERTIUS.



Carmen I.—Ad chorum virginum et puerorum.

Odi profanum vulgus et arceo;
Favete linguis; carmina non prius
  Audita Musarum sacerdos
    Virginibus puerisque canto.

Regum timendorum in proprios greges,
Reges in ipsos imperium est jovis
  Clari Giganteo triumpho,
    Cuncta supercilio moventis.

Est, ut viro vir latius ordinet
Arbusta sulcis, hic generosior
  Descendat in Campum petitor,
    Moribus hic meliorque fama

Contendat, illi turba clientium
Sit major: aequa lege Necessitas
Sortitur insignes et imos;
Omne capax movet urna nomen.

Destrictus ensis cui super impia
Cervice pendet, non Siculae dapes
Dulcem elaborabunt saporem,
Non avium citharaeque cantus

Somnum reducent. Somnus agrestium
Lenis virorum non humiles domos
Fastidit umbrosamque ripam,
Non Zephyris agitata Tempe.

Desiderantem quod satis est neque
Tumultuosum sollicitat mare,
Nec saevus Arcturi cadentis
Impetus aut orientis Haedi,

Non verberatae grandine vineae
Fundusque mendax, arbore nunc aquas
Culpante, nunc torrentia agros
Sidera, nunc hiemes iniquas.

Contracta pisces aequora sentiunt
Jactis in altum molibus; huc frequens
Caementa demittit redemptor
Cum famulis dominusque terrae

Fastidiosus. Sed Timor et Minae
Scandunt eodem, quo dominus, neque
Decedit aerata triremi et
Post equitem sedet atra Cura.

Quod si dolentem nec Phrygius lapis
Nec purpurarum sidere clarior
Delenit usus nec Falerna
Vitis Achaemeniumque costum,

Cur invidendis postibus et novo
Sublime ritu moliar atrium?
Cur valle permutem Sabina
Divitias operosiores?

Carmen II.—Ad pubem Romanam.

Angustam amice pauperiem pati
Robustus acri militia puer
Condiscat et Parthos feroces
Vexet eques metuendus hasta

Vitamque sub divo et trepidis agat
In rebus. Illum ex moenibus hosticis
Matrona bellantis tyranni
Prospiciens et adulta virgo

Suspiret, eheu! ne rudis agminum
Sponsus lacessat regius asperum
Tactu leonem, quem cruenta
Per medias rapit ira caedes.

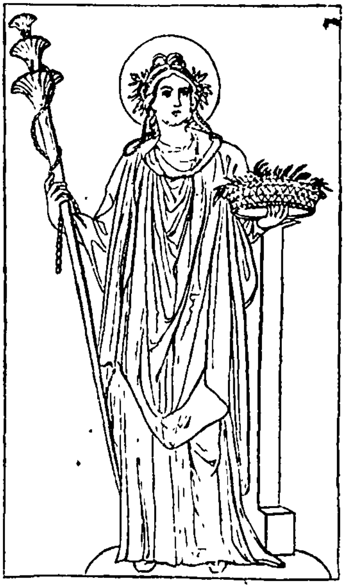
Dulce et decorum est pro patria mori:
Mors et fugacem persequitur virum,
Nec parcit imbellis juventae
Poplitibus timidoque tergo.

Virtus repulsae nescia sordidae
Intaminatis fulget honoribus,
Nec sumit aut ponit secures
Arbitrio popularis aurae.

Virtus recludens immeritis mori
Caelum negata tentat iter via,
  Coetusque vulgares et udam
    Spernit humum fugiente penna.

Est et fideli tuta silentio
Merces: vetabo, qui Cereris sacrum
  Vulgarit arcanae, sub isdem
    Sit trabibus fragilemve mecum

Solvat phaselon; saepe Diespiter
Neglectus incesto addidit integrum:
  Raro antecedentem scelestum
    Deseruit pede Poena claudo.



CARMEN III.—AD CAESAREM AUGUSTUM.

Justum et tenacem propositi virum
Non civium ardor prava jubentium,
Non vultus instantis tyranni
Mente quatit solida neque Auster,

Dux inquieti turbidus Hadriae,
Nec fulminantis magna manus Jovis;
Si fractus illabatur orbis,
Impavidum ferient ruinae.

Hac arte Pollux et vagus Hercules
Enisus arces attigit igneas,
Quos inter Augustus recumbens
Purpureo bibit ore nectar.

Hac te merentem, Bacche pater, tuae
Vexere tigres indocili jugum
Collo trahentes; hac Quirinus
Martis equis Acheronta fugit,

Gratum elocuta consiliantibus
Junone divis: Ilion, Ilion
Fatalis incestusque judex
Et mulier peregrina vertit

In pulverem, ex quo destituit deos
Mercede pacta Laomedon, mihi
Castaeque damnatum Minervae
Cum populo et duce fraudulento.

Jam nec Lacaenae splendet adulterae
Famosus hospes nec Priami domus
Perjura pugnaces Achivos
Hectoreis opibus refringit,

Nostrisque ductum seditionibus
Bellum resedit. Protinus et graves
Iras et invisum nepotem,
Troica quem peperit sacerdos,

Marti redonabo; illum ego lucidas
Inire sedes, ducere nectaris
Succos et adscribi quietis
Ordinibus patiar deorum.

Dum longus inter saeviat Ilion
Romamque pontus, qualibet exsules
In parte regnanto beati;
Dum Priami Paridisque busto

Insultet armentum et catulos ferae
Celent inultae, stet Capitolium
Fulgens triumphatisque possit
Roma ferox dare jura Medis.

Horrenda late nomen in ultimas
Extendat oras, qua medius liquor
Secernit Europen ab Afro,
Qua tumidus rigat arva Nilus,

Aurum irrepertum et sic melius situm,
Cum terra celat, spernere fortior
Quam cogere humanos in usus
Omne sacrum rapiente dextra.

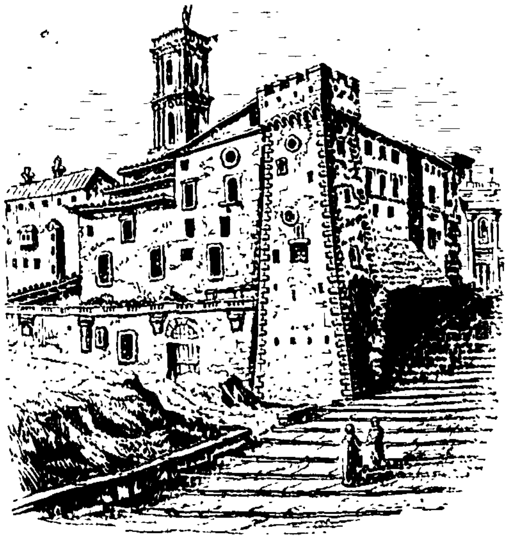
Quicunque mundo terminus obstitit,
Hunc tanget armis, visere gestiens,
Qua parte debacchentur ignes,
Qua nebulae pluviique rores.

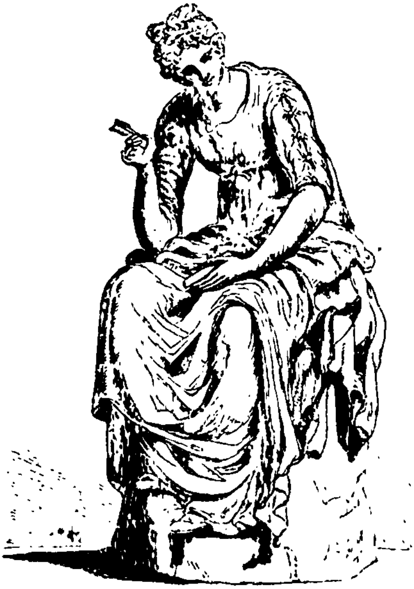
Sed bellicosis fata Quiritibus
Hac lege dico, ne nimium pii
Rebusque fidentes avitae
Tecta velint reparare Trojae.

Trojae renascens alite lugubri
Fortuna tristi clade iterabitur,
Ducente victrices catervas
Conjuge me Jovis et sorore.

Ter si resurgat murus aëneus
Auctore Phoebo, ter pereat meis
Excisus Argivis, ter uxor
Capta virum puerosque ploret.

Non hoc jocosae conveniet lyrae:
Quo, Musa, tendis? Desine pervicax
Referre sermones deorum et
Magna modis tenuare parvis.





CARMEN IV.—AD CALLIOPEN.

Descende caelo et dic age tibia
Regina longum Calliope melos,
 Seu voce nunc mavis acuta,
  Seu fidibus citharaque Phoebi.

Auditis, an me ludit amabilis
Insania? Audire et videor pios
 Errare per lucos, amoenae
  Quos et aquae subeunt et aurae.

Me fabulosae Vulture in Apulo
Altricis extra limen Apuliae
 Ludo fatigatumque somno
  Fronde nova puerum palumbes

Texere, mirum quod foret omnibus,
Quicunque celsae nidum Acherontiae
 Saltusque Bantinos et arvum
  Pingue tenent humilis Forenti,

Ut tuto ab atris corpore viperis
Dormirem et ursis, ut premerer sacra
Lauroque collataque myrto,
Non sine dis animosus infans.

Vester, Camenae, vester in arduos
Tollor Sabinos, seu mihi frigidum
Praeneste seu Tibur supinum
Seu liquidae placuere Baiae.

Vestris amicum fontibus et choris
Non me Philippis versa acies retro,
Devota non exstinxit arbos,
Nec Sicula Palinurus unda.

Utcunque mecum vos eritis, libens
Insanientem navita Bosporum
Tentabo et urentes arenas
Litoris Assyrii viator;

Visam Britannos hospitibus feros
Et laetum equino sanguine Concanum,
Visam pharetratos Gelonos
Et Scythicum inviolatus amnem.

Vos Caesarem altum, militia simul
Fessas cohortes addidit oppidis,
Finire quaerentem labores
Pierio recreatis antro.

Vos lene consilium et datis et dato
Gaudetis, almae. Scimus, ut impios
Titanas immanemque turmam
Fulmine sustulerit caduco,

Qui terram inertem, qui mare temperat
Ventosum, et urbes regnaque tristia
Divosque mortalesque turbas
Imperio regit unus aequo.

Magnum illa terrorem intulerat Jovi
Fidens juventus horrida brachiis,
Fratresque tendentes opaco
Pelion imposuisse Olympo.

Sed quid Typhoeus et validus Mimas,
Aut quid minaci Porphyrion statu,
Quid Rhoetus evulsisque truncis
Enceladus jaculator audax

Contra sonantem Palladis aegida
Possent ruentes? Hinc avidus stetit
Vulcanus, hinc matrona Juno et
Nunquam humeris positurus arcum,

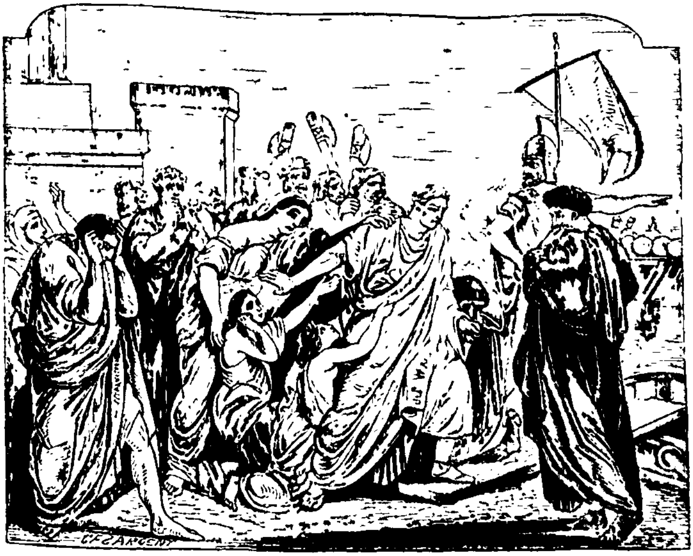
Qui rore puro Castaliae lavit
Crines solutos, qui Lyciae tenet
Dumeta natalemque silvam,
Delius et Patareus Apollo.

Vis consili expers mole ruit sua:
Vim temperatam di quoque provehunt
In majus; idem odere vires
Omne nefas animo moventes.

Testis mearum centimanus Gyas
Sententiarum, notus et integrae
Tentator Orion Dianae,
Virginea domitus sagitta.

Injecta monstris Terra dolet suis
Maeretque partus fulmine luridum
Missos ad Orcum; nec peredit
Impositam celer ignis Aetnam,

Incontinentis nec Tityi jecur
Reliquit ales, nequitiae additus
Custos; amatorem trecentae
Pirithoum cohibent catenae.



CARMEN V.—IN LAUDEM CAESARIS AUGUSTI.

Caelo tonantem credidimus Jovem
Regnare: praesens divus habebitur
  Augustus adjectis Britannis
    Imperio gravibusque Persis.

Milesne Crassi conjuge barbara
Turpis maritus vixit et hostium,
  Pro curia inversique mores!
    Consenuit socerorum in armis

Sub rege Medo Marsus et Apulus,
Anciliorum et nominis et togae
  Oblitus aeternaeque Vestae,
    Incolumi Jove et urbe Roma?

Hoc caverat mens provida Reguli
Dissentientis conditionibus
  Foedis et exemplo trahentis
    Perniciem veniens in aevum,

Si non periret immiserabilis
Captiva pubes. Signa ego Punicis
Adfixa delubris et arma
Militibus sine caede, dixit,

Derepta vidi; vidi ego civium
Retorta tergo brachia libero
Portasque non clausas et arva
Marte coli populata nostro.

Auro repensus scilicet acrior
Miles redibit. Flagitio additis
Damnum: neque amissos colores
Lana refert medicata fuco,

Nec vera virtus, cum semel excidit,
Curat reponi deterioribus.
Si pugnat extricata densis
Cerva plagis, erit ille fortis,

Qui perfidis se credidit hostibus,
Et Marte Poenos proteret altero,
Qui lora restrictis lacertis
Sensit iners timuitque mortem.

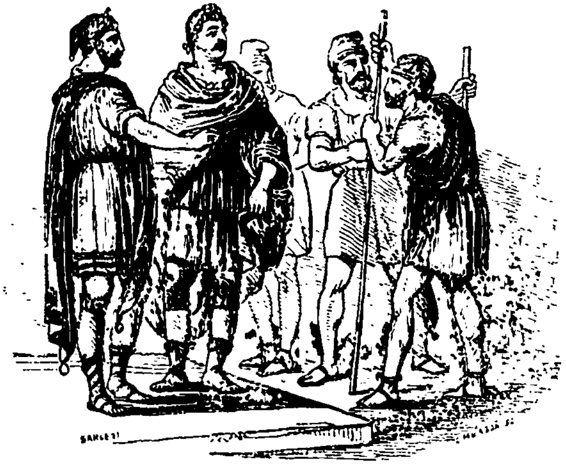
Hic, unde vitam sumeret inscius,
Pacem duello miscuit. O pudor!
O magna Carthago, probrosis
Altior Italiae ruinis!

Fertur pudicae conjugis osculum
Parvosque natos, ut capitis minor
Ab se removisse et virilem
Torvus humi posuisse vultum:

Donec labantes consilio patres
Firmaret auctor nunquam alias dato,
Interque maerentes amicos
Egregius properaret exsul.

Atqui sciebat quae sibi barbarus
Tortor pararet; non aliter tamen
Dimovit obstantes propinquos
Et populum reditus morantem,

Quam si clientum longa negotia
Dijudicata lite relinqueret,
Tendens Venafranos in agros
Aut Lacedaemonium Tarentum.



CARMEN VI.—AD ROMANOS.

Delicta majorum immeritus lues,
Romane, donec templa refeceris
  Aedesque labentes deorum et
    Foeda nigro simulacra fumo.

Dis te minorem quod geris, imperas:
Hinc omne principium, huc refer exitum.
  Di multa neglecti dederunt
    Hesperiae mala luctuosae.

Jam bis Monaeses et Pacori manus
Non auspicatos contudit impetus
  Nostros et adjecisse praedam
    Torquibus exiguis renidet.

Paene occupatam seditionibus
Delevit Urbem Dacus et Aethiops,
  Hic classe formidatus, ille
    Missilibus melior sagittis.

Fecunda culpae secula nuptias
Primum inquinavere et genus et domos;
  Hoc fonte derivata clades
    In patriam populumque fluxit.

Motus doceri gaudet Ionicos
Matura virgo et fingitur artibus;
   Jam nunc et incestos amores
      De tenero meditatur ungui;

Mox juniores quaerit adulteros
Inter mariti vina neque eligit
   Cui donet impermissa raptim
      Gaudia luminibus remotis;

Sed jussa coram non sine conscio
Surgit marito, seu vocat institor
   Seu navis Hispanae magister,
      Dedecorum pretiosus emptor.

Non his juventus orta parentibus
Infecit aequor sanguine Punico,
   Pyrrhumque et ingentem cecidit
      Antiochum Hannibalemque dirum;

Sed rusticorum mascula militum
Proles, Sabellis docta ligonibus
   Versare glebas et severae
      Matris ad arbitrium recisos

Portare fustes, sol ubi montium
Mutaret umbras et juga demeret
   Bobus fatigatis, amicum
      Tempus agens abeunte curru.

Damnosa quid non imminuit dies?
Aetas parentum pejor avis tulit
   Nos nequiores, mox daturos
      Progeniem vitiosiorem.

Carmen VII.—Ad Asterien.

Quid fles, Asterie, quem tibi candidi
Primo restituent vere Favonii
  Thyna merce beatum,
    Constantis juvenem fide,

Gygen? Ille Notis actus ad Oricum
Post insana Caprae sidera frigidas
  Noctes non sine multis
    Insomnis lacrimis agit.

Atqui sollicitae nuntius hospitae,
Suspirare Chloën et miseram tuis
  Dicens ignibus uri,
    Tentat mille vafer modis.

Ut Proetum mulier perfida credulum
Falsis impulerit criminibus, nimis
  Casto Bellerophonti
    Maturare necem, refert.

Narrat paene datum Pelea Tartaro,
Magnessam Hippolyten dum fugit abstinens;
  Et peccare docentes
    Fallax historias movet.

Frustra: nam scopulis surdior Icari
Voces audit adhuc integer. At tibi
  Ne vicinus Enipeus
    Plus justo placeat, cave;

Quamvis non alius flectere equum sciens
Aeque conspicitur gramine Martio,
  Nec quisquam citus aeque
    Tusco denatat alveo.

Prima nocte domum claude neque in vias
Sub cantu querulae despice tibiae,
  Et te saepe vocanti
    Duram difficilis mane.

CARMEN VIII.—AD MAECENATEM.

Martiis caelebs quid agam Kalendis,
Quid velint flores et acerra thuris
Plena, miraris, positusque carbo in
Cespite vivo,

Docte sermones utriusque linguae ?
Voveram dulces epulas et album
Libero caprum prope funeratus
Arboris ictu.

Hic dies anno redeunte festus
Corticem adstrictum pice dimovebit
Amphorae fumum bibere institutae
Consule Tullo.

Sume, Maecenas, cyathos amici
Sospitis centum et vigiles lucernas
Perfer in lucem : procul omnis esto
Clamor et ira.

Mitte civiles super urbe curas :
Occidit Daci Cotisonis agmen,
Medus infestus sibi luctuosis
Dissidet armis,

Servit Hispanae vetus hostis orae
Cantaber sera domitus catena,
Jam Scythae laxo meditantur arcu
Cedere campis.

Neglegens, ne qua populus laboret,
Parce privatus nimium cavere:
Dona praesentis cape laetus horae et
Linque severa.

CARMEN IX.—CARMEN AMOEBEAUM.

Hor. Donec gratus eram tibi
Nec quisquam potior brachia candidae
Cervici juvenis dabat,
Persarum vigui rege beatior.

Lyd. Donec non alia magis
Arsisti neque erat Lydia post Chloën,
Multi Lydia nominis
Romana vigui clarior Ilia.

Hor. Me nunc Thressa Chloë regit,
Dulces docta modos et citharae sciens,
Pro qua non metuam mori,
Si parcent animae fata superstiti.

Lyd. Me torret face mutua
Thurini Calaïs filius Ornyti,
Pro quo bis patiar mori,
Si parcent puero fata superstiti.

Hor. Quid, si prisca redit Venus
Diductosque jugo cogit aëneo?
Si flava excutitur Chloë,
Rejectaeque patet janua Lydiae?

Lyd. Quamquam sidere pulchrior
Ille est, tu levior cortice et improbo
Iracundior Hadria,
Tecum vivere amem, tecum obeam libens.

Carmen X.—Ad Lycen.

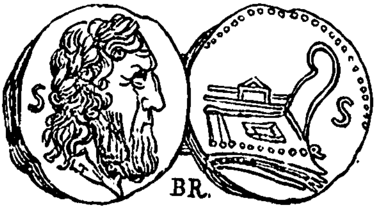
Extremum Tanain si biberes, Lyce,
Saevo nupta viro, me tamen asperas
Porrectum ante fores objicere incolis
Plorares Aquilonibus.

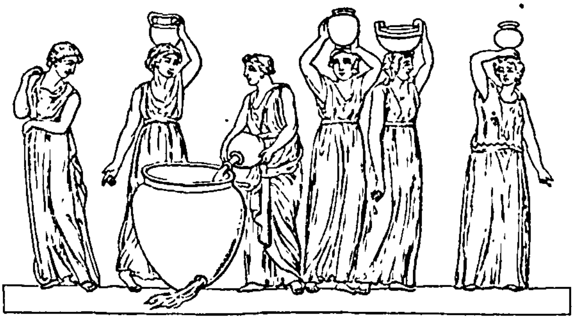
Audis quo strepit janua, quo nemus
Inter pulchra satum tecta remugiat
Ventis, et positas ut glaciet nives
Puro numine Jupiter?

Ingratam Veneri pone superbiam,
Ne currente retro funis eat rota.
Non te Penelopen difficilem procis
Tyrrhenus genuit parens.

O quamvis neque te munera nec preces
Nec tinctus viola pallor amantium
Nec vir Pieria pellice saucius
Curvat, supplicibus tuis

Parcas, nec rigida mollior aesculo
Nec Mauris animum mitior anguibus.
Non hoc semper erit liminis aut aquae
Caelestis patiens latus.





Carmen XI.—Ad Mercurium.

Mercuri, nam te docilis magistro
Movit Amphion lapides canendo,
Tuque testudo resonare septem
    Callida nervis,

Nec loquax olim neque grata, nunc et
Divitum mensis et amica templis,
Dic modos, Lyde quibus obstinatas
    Applicet aures,

Quae velut latis equa trima campis
Ludit exsultim metuitque tangi,
Nuptiarum expers et adhuc protervo
    Cruda marito.

Tu potes tigres comitesque silvas
Ducere et rivos celeres morari;
Cessit immanis tibi blandienti
    Janitor aulae,

Cerberus, quamvis furiale centum
Muniant angues caput ejus atque
Spiritus teter saniesque manet
    Ore trilingui.

Quin et Ixion Tityosque vultu
Risit invito, stetit urna paullum
Sicca, dum grato Danai puellas
Carmine mulces.

Audiat Lyde scelus atque notas
Virginum poenas et inane lymphae
Dolium fundo pereuntis imo,
Seraque fata,

Quae manent culpas etiam sub Orco.
Impiae, nam quid potuere majus?
Impiae sponsos potuere duro
Perdere ferro!

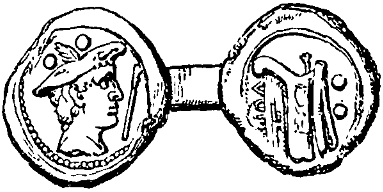
Una de multis face nuptiali
Digna perjurum fuit in parentem
Splendide mendax et in omne virgo
Nobilis aevum,

Surge, quae dixit juveni marito,
Surge, ne longus tibi somnus, unde
Non times, detur; socerum et scelestas
Falle sorores,

Quae velut nactae vitulos leaenae
Singulos eheu lacerant: ego illis
Mollior nec te feriam neque intra
Claustra tenebo.

Me pater saevis oneret catenis,
Quod viro clemens misero peperci;
Me vel extremos Numidarum in agros
Classe releget.

I, pedes quo te rapiunt et aurae,
Dum favet nox et Venus, i secundo
Omine et nostri memorem sepulcro
Scalpe querelam.



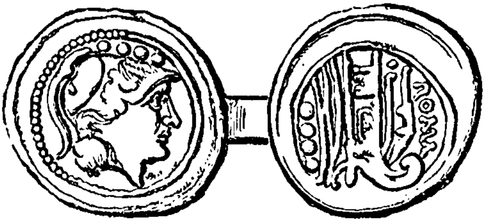
Carmen XII.—Ad Neobulen.

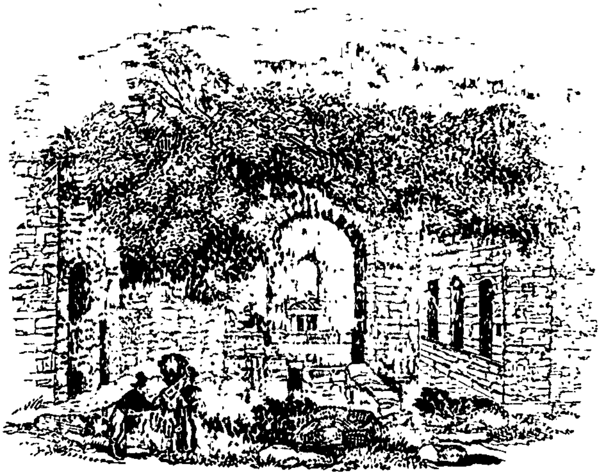
Miserarum est neque amori dare ludum neque dulci
Mala vino lavere, aut exanimari metuentes
  Patruae verbera linguae.

Tibi qualum Cythereae puer ales, tibi telas
Operosaeque Minervae studium aufert, Neobule,
  Liparaei nitor Hebri,

Simul unctos Tiberinis humeros lavit in undis,
Eques ipso melior Bellerophonte, neque pugno
  Neque segni pede victus;

Catus idem per apertum fugientes agitato
Grege cervos jaculari et celer alto latitantem
  Fruticeto excipere aprum.





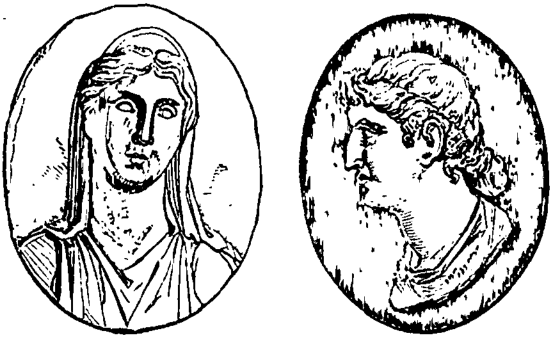
Carmen XIII.—Ad fontem Bandusiae.

O fons Bandusiae, splendidior vitro,
Dulci digne mero non sine floribus,
Cras donaberis haedo,
Cui frons turgida cornibus

Primis et venerem et proelia destinat;
Frustra: nam gelidos inficiet tibi
Rubro sanguine rivos
Lascivi suboles gregis.

Te flagrantis atrox hora Caniculae
Nescit tangere, tu frigus amabile
Fessis vomere tauris
Praebes et pecori vago.

Fies nobilium tu quoque fontium,
Me dicente cavis impositam ilicem
Saxis, unde loquaces
Lymphae desiliunt tuae.



CARMEN XIV.—AD POPULUM ROMANUM.

Herculis ritu modo dictus, O plebs,
Morte venalem petiisse laurum
Caesar Hispana repetit penates
Victor ab ora.

Unico gaudens mulier marito
Prodeat justis operata sacris,
Et soror clari ducis et decorae
Supplice vitta

Virginum matres juvenumque nuper
Sospitum. Vos, O pueri et puellae
Jam virum expertae, male ominatis
Parcite verbis.

Hic dies vere mihi festus atras
Eximet curas; ego nec tumultum
Nec mori per vim metuam tenente
Caesare terras.

I, pete unguentum, puer, et coronas
Et cadum Marsi memorem duelli,
Spartacum si qua potuit vagantem
Fallere testa.

Dic et argutae properet Neaerae
Myrrheum nodo cohibere crinem;
Si per invisum mora janitorem
Fiet, abito.

Lenit albescens animos capillus
Litium et rixae cupidos protervae;
Non ego hoc ferrem calidus juventa
Consule Planco.

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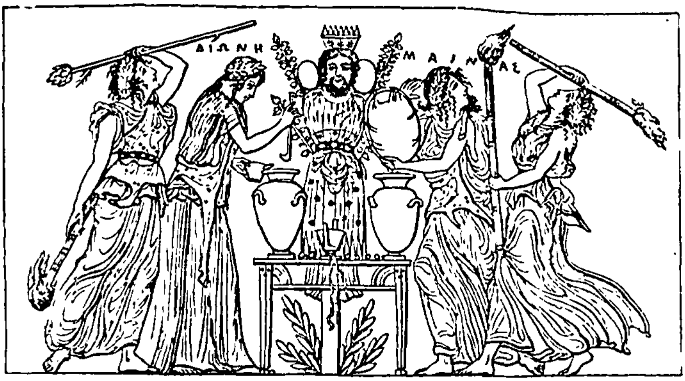


CARMEN XV.—IN CHLORIN.

Uxor pauperis Ibyci,
  Tandem nequitiae fige modum tuae
Famosisque laboribus:
  Maturo propior desine funeri

Inter ludere virgines
  Et stellis nebulam spargere candidis.
Non, si quid Pholoën satis,
  Et te, Chlori, decet: filia rectius

Expugnat juvenum domos,
  Pulso Thyias uti concita tympano.
Illam cogit amor Nothi
  Lascivae similem ludere capreae:

Te lanae prope nobilem
  Tonsae Luceriam, non citharae, decent
Nec flos purpureus rosae
  Nec poti vetulam faece tenus cadi.

OSYMI
CHERONSE
CFS.

CARMEN XVI.—AD C. MAECENATEM.

Inclusam Danaën turris aënea
Robustaeque fores et vigilum canum
Tristes excubiae munierant satis
    Nocturnis ab adulteris,

Si non Acrisium virginis abditae
Custodem pavidum Jupiter et Venus
Risissent: fore enim tutum iter et patens
    Converso in pretium deo.

Aurum per medios ire satellites
Et perrumpere amat saxa potentius
Ictu fulmineo: concidit auguris
    Argivi domus ob lucrum

Demersa exitio; diffidit urbium
Portas vir Macedo et subruit aemulos
Reges muneribus; munera navium
    Saevos illaqueant duces.

Crescentem sequitur cura pecuniam
Majorumque fames. Jure perhorrui
Late conspicuum tollere verticem,
    Maecenas, equitum decus.

Quanto quisque sibi plura negaverit,
Ab dis plura feret: nil cupientium
Nudus castra peto et transfuga divitum
    Partes linquere gestio,

Contemptae dominus splendidior rei,
Quam si quidquid arat impiger Apulus
Occultare meis dicerer horreis,
Magnas inter opes inops.

Purae rivus aquae silvaque jugerum
Paucorum et segetis certa fides meae
Fulgentem imperio fertilis Africae
Fallit sorte beatior.

Quamquam nec Calabrae mella ferunt apes
Nec Laestrygonia Bacchus in amphora
Languescit mihi nec pinguia Gallicis
Crescunt vellera pascuis,

Importuna tamen pauperies abest,
Nec, si plura velim, tu dare deneges.
Contracto melius parva cupidine
Vectigalia porrigam,

Quam si Mygdoniis regnum Alyattei
Campis continuem. Multa petentibus
Desunt multa: bene est, cui deus obtulit
Parca, quod satis est, manu.

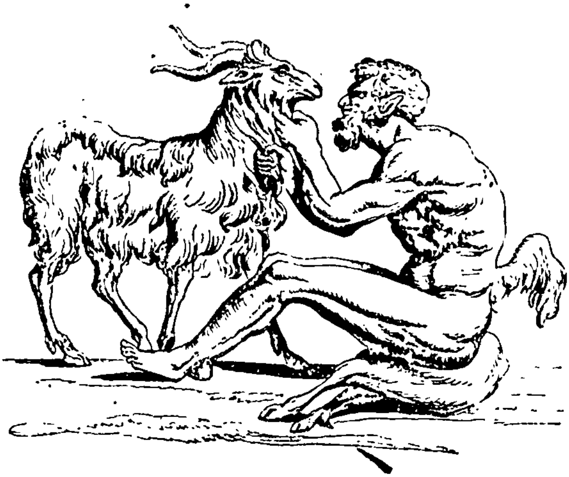
CARMEN XVII.—AD AELIUM LAMIAM.

Aeli vetusto nobilis ab Lamo,
Quando et priores hinc Lamias ferunt
Denominatos et nepotum
Per memores genus omne fastos;

Auctore ab illo ducis originem,
Qui Formiarum moenia dicitur
Princeps et innantem Maricae
Litoribus tenuisse Lirim

Late tyrannus: cras foliis nemus
Multis et alga litus inutili
Demissa tempestas ab Euro
Sternet, aquae nisi fallit augur

Annosa cornix. Dum potis, aridum
Compone lignum: cras Genium mero
Curabis et porco bimestri
Cum famulis operum solutis.



CARMEN XVIII.—AD FAUNUM.

Faune, Nympharum fugientum amator,
Per meos fines et aprica rura
Lenis incedas abeasque parvis
　　Aequus alumnis,

Si tener pleno cadit haedus anno,
Larga nec desunt Veneris sodali
Vina craterae, vetus ara multo
　　Fumat odore.

Ludit herboso pecus omne campo,
Cum tibi Nonae redeunt Decembres;
Festus in pratis vacat otioso
　　Cum bove pagus;

Inter audaces lupus errat agnos;
Spargit agrestes tibi silva frondes;
Gaudet invisam pepulisse fossor
　　Ter pede terram.

Carmen XIX.—Ad Telephum.

Quantum distet ab Inacho
  Codrus pro patria non timidus mori,
Narras et genus Aeaci
  Et pugnata sacro bella sub Ilio:

Quo Chium pretio cadum
  Mercemur, quis aquam temperet ignibus,
Quo praebente domum et quota
  Pelignis caream frigoribus, taces.

Da lunae propere novae,
  Da noctis mediae, da, puer, auguris
Murenae: tribus aut novem
  Miscentur cyathis pocula commodis.

Qui Musas amat impares,
  Ternos ter cyathos attonitus petet
Vates; tres prohibet supra
  Rixarum metuens tangere Gratia

Nudis juncta sororibus.
  Insanire juvat: cur Berecyntiae
Cessant flamina tibiae?
  Cur pendet tacita fistula cum lyra?

Parcentes ego dexteras
  Odi: sparge rosas; audiat invidus
Dementem strepitum Lycus
  Et vicina seni non habilis Lyco.

Spissa te nitidum coma,
  Puro te similem, Telephe, Vespero,
Tempestiva petit Rhode:
  Me lentus Glycerae torret amor meae.

C.F. SARGENT SCULP

CARMEN XX.—AD PYRRHUM.

Non vides, quanto moveas periclo,
Pyrrhe, Gaetulae catulos leaenae?
Dura post paullo fugies inaudax
Proelia raptor,

Cum per obstantes juvenum catervas
Ibit insignem repetens Nearchum,
Grande certamen, tibi praeda cedat
Major an illa.

Interim, dum tu celeres sagittas
Promis, haec dentes acuit timendos,
Arbiter pugnae posuisse nudo
Sub pede palmam

Fertur et leni recreare vento
Sparsum odoratis humerum capillis,
Qualis aut Nireus fuit aut aquosa
Raptus ab Ida.

CARMEN XXI.—AD AMPHORAM.

O nata mecum consule Manlio,
Seu tu querelas sive geris jocos
  Seu rixam et insanos amores
    Seu facilem, pia testa, somnum,

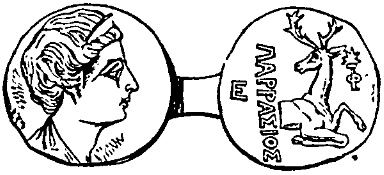
Quocunque lectum nomine Massicum
Servas, moveri digna bono die,
  Descende, Corvino jubente
    Promere languidiora vina.

Non ille, quamquam Socraticis madet
Sermonibus, te negleget horridus:
  Narratur et prisci Catonis
    Saepe mero caluisse virtus.

Tu lene tormentum ingenio admoves
Plerumque duro; tu sapientium
  Curas et arcanum jocoso
    Consilium retegis Lyaeo;

Tu spem reducis mentibus anxiis,
Viresque et addis cornua pauperi
  Post te neque iratos trementi
    Regum apices neque militum arma

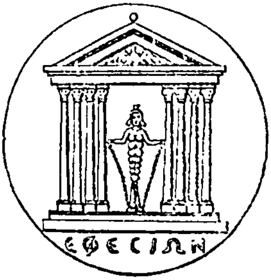
Te Liber et, si laeta aderit, Venus
Segnesque nodum solvere Gratiae
  Vivaeque producent lucernae,
    Dum rediens fugat astra Phoebus.

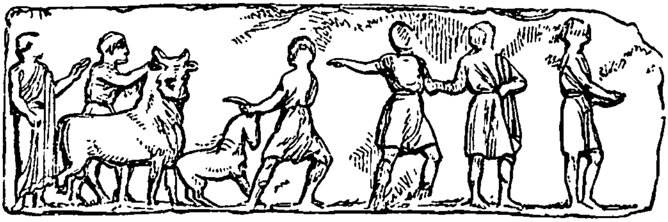


Carmen XXII.—Ad Dianam.

Montium custos nemorumque, Virgo,
Quae laborantes utero puellas
Ter vocata audis adimisque leto,
Diva triformis,

Imminens villae tua pinus esto,
Quam per exactos ego laetus annos
Verris obliquum meditantis ictum
Sanguine donem.





CARMEN XXIII.—AD PHIDYLEN.

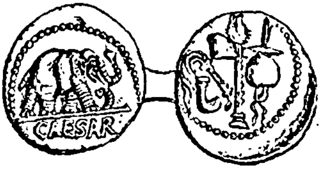
Caelo supinas si tuleris manus
Nascente Luna, rustica Phidyle,
  Si thure placaris et horna
    Fruge Lares avidaque porca,

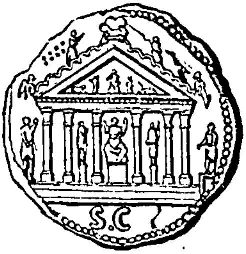
Nec pestilentem sentiet Africum
Fecunda vitis nec sterilem seges
  Robiginem aut dulces alumni
    Pomifero grave tempus anno.

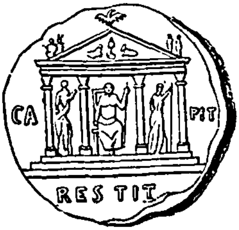
Nam quae nivali pascitur Algido
Devota quercus inter et ilices
  Aut crescit Albanis in herbis
    Victima pontificum secures

Cervice tinget: te nihil attinet
Tentare multa caede bidentium
  Parvos coronantem marino
    Rore deos fragilique myrto.

Immunis aram si tetigit manus,
Non sumptuosa blandior hostia
  Mollivit aversos Penates
    Farre pio et saliente mica.







Carmen XXIV.—In Avaros.

Intactis opulentior
  Thesauris Arabum et divitus Indiae
Caementis licet occupes
  Tyrrhenum omne tuis et mare Apulicum,

Si figit adamantinos
  Summis verticibus dira Necessitas
Clavos, non animum metu,
  Non mortis laqueis expedies caput.

Campestres melius Scythae,
  Quorum plaustra vagas rite trahunt domos,
Vivunt et rigidi Getae,
  Immetata quibus jugera liberas

Fruges et Cererem ferunt
  Nec cultura placet longior annua
Defunctumque laboribus
  Aequali recreat sorte vicarius.

Illic matre carentibus
  Privignis mulier temperat innocens,
Nec dotata regit virum
  Conjux nec nitido fidit adultero.

Dos est magna parentium
  Virtus et metuens alterius viri
Certo foedere castitas;
  Et peccare nefas aut pretium est mori.

O quisquis volet impias
  Caedes et rabiem tollere civicam,
Si quaeret Pater urbium
  Subscribi statuis, indomitam audeat

Refrenare licentiam,
 Clarus postgenitis: quatenus, heu nefas!
Virtutem incolumem odimus,
 Sublatam ex oculis quaerimus invidi.

Quid tristes querimoniae,
 Si non supplicio culpa reciditur,
Quid leges sine moribus
 Vanae proficiunt, si neque fervidis

Pars inclusa caloribus
 Mundi nec Boreae finitimum latus
Durataeque solo nives
 Mercatorem abigunt, horrida callidi

Vincunt aequora navitae,
 Magnum pauperies opprobrium jubet
Quidvis et facere et pati
 Virtutisque viam deserit arduae?

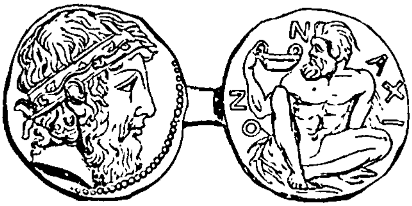
Vel nos in Capitolium,
 Quo clamor vocat et turba faventium,
Vel nos in mare proximum
 Gemmas et lapides, aurum et inutile,

Summi materiem mali,
 Mittamus, scelerum si bene poenitet.
Eradenda cupidinis
 Pravi sunt elementa et tenerae nimis

Mentes asperioribus
 Formandae studiis. Nescit equo rudis
Haerere ingenuus puer
 Venarique timet, ludere doctior,

Seu Graeco jubeas trocho
 Seu malis vetita legibus alea,
Cum perjura patris fides
 Consortem socium fallat et hospitem

Indignoque pecuniam
 Heredi properet. Scilicet improbae
Crescunt divitiae; tamen
 Curtae nescio quid semper abest reï.



CARMEN XXV.—HYMNUS IN BACCHUM.

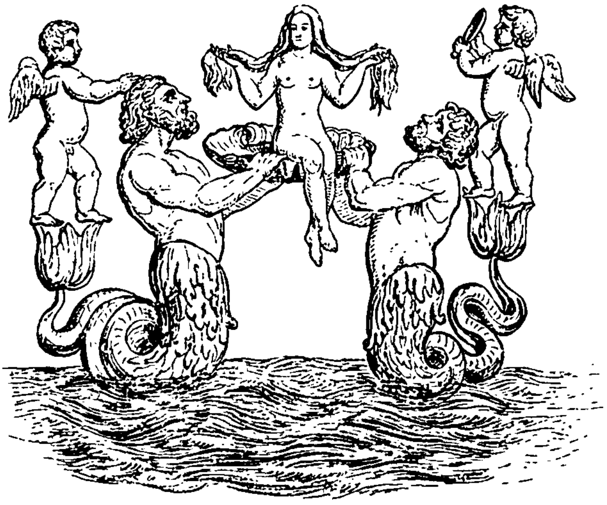
Quo me, Bacche, rapis tui
  Plenum? quae nemora aut quos agor in specus
Velox mente nova? quibus
  Antris egregii Caesaris audiar

Aeternum meditans decus
  Stellis inserere et consilio Jovis?
Dicam insigne recens adhuc
  Indictum ore alio. Non secus in jugis

Exsomnis stupet Evias
  Hebrum prospiciens et nive candidam
Thracen ac pede barbaro
  Lustratam Rhodopen, ut mihi devio

Ripas et vacuum nemus
  Mirari libet. O Naïadum potens
Baccharumque valentium
  Proceras manibus vertere fraxinos,

Nil parvum aut humili modo,
  Nil mortale loquar. Dulce periculum est,
O Lenaee, sequi deum
  Cingentem viridi tempora pampino.

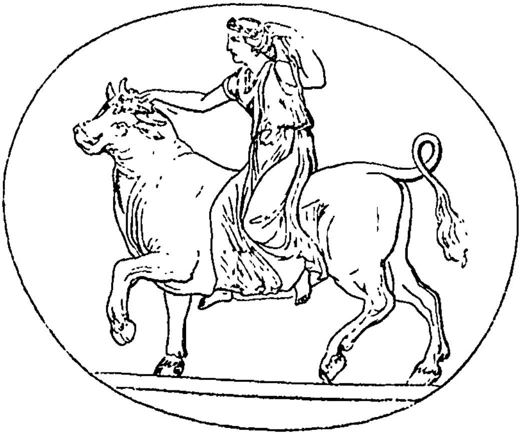


CARMEN XXVI.—AD VENEREM.

Vixi puellis nuper idoneus
Et militavi non sine gloria;
  Nunc arma defunctumque bello
    Barbiton hic paries habebit,

Laevum marinae qui Veneris latus
Custodit. Hic, hic ponite lucida
  Funalia et vectes et arcus
    Oppositis foribus minaces.

O quae beatam diva tenes Cyprum et
Memphin carentem Sithonia nive,
  Regina, sublimi flagello
    Tange Chloën semel arrogantem.



CARMEN XXVII.—AD GALATEAM.

Impios parrae recinentis omen
Ducat et praegnans canis aut ab agro
Rava decurrens lupa Lanuvino,
Fetaque vulpes.

Rumpat et serpens iter institutum,
Si per obliquum similis sagittae
Terruit mannos: ego cui timebo
Providus auspex,

Antequam stantes repetat paludes
Imbrium divina avis imminentum,
Oscinem corvum prece suscitabo
Solis ab ortu.

Sis licet felix, ubicunque mavis,
Et memor nostri, Galatea, vivas,
Teque nec laevus vetet ire picus
Nec vaga cornix.

Sed vides, quanto trepidet tumultu
Pronus Orion. Ego quid sit ater
Hadriae novi sinus et quid albus
Peccet Japyx.

Hostium uxores puerique caecos
Sentiant motus orientis Austri et
Aequoris nigri fremitum et trementes
Verbere ripas.

Sic et Europe niveum doloso
Credidit tauro latus et scatentem
Beluis pontum mediasque fraudes
Palluit audax.

Nuper in pratis studiosa florum et
Debitae Nymphis opifex coronae
Nocte sublustri nihil astra praeter
Vidit et undas.

Quae simul centum tetigit potentem
Oppidis Creten: Pater, O relictum
Filiae nomen pietasque, dixit,
Victa furore!

Unde quo veni? Levis una mors est
Virginum culpae. Vigilansne ploro
Turpe commissum, an vitiis carentem
Ludit imago

Vana, quae porta fugiens eburna
Somnium ducit? Meliusne fluctus
Ire per longos fuit, an recentes
Carpere flores?

Si quis infamem mihi nunc juvencum
Dedat iratae, lacerare ferro et
Frangere enitar modo multum amati
Cornua monstri.

Impudens liqui patrios Penates,
Impudens Orcum moror. O deorum
Si quis haec audis, utinam inter errem
Nuda leones!

Antequam turpis macies decentes
Occupet malas teneraeque succus
Defluat praedae, speciosa quaero
Pascere tigres.

Vilis Europe, pater urget absens:
Quid mori cessas? Potes hac ab orno
Pendulum zona bene te secuta
Laedere collum.

Sive te rupes et acuta leto
Saxa delectant, age te procellae
Crede veloci, nisi herile mavis
Carpere pensum,

Regius sanguis, dominaeque tradi
Barbarae pellex. Aderat querenti
Perfidum ridens Venus et remisso
Filius arcu.

Mox, ubi lusit satis: Abstineto,
Dixit, irarum calidaeque rixae,
Cum tibi invisus laceranda reddet
Cornua taurus.

Uxor invicti Jovis esse nescis:
Mitte singultus, bene ferre magnam
Disce fortunam, tua sectus orbis
Nomina ducet.

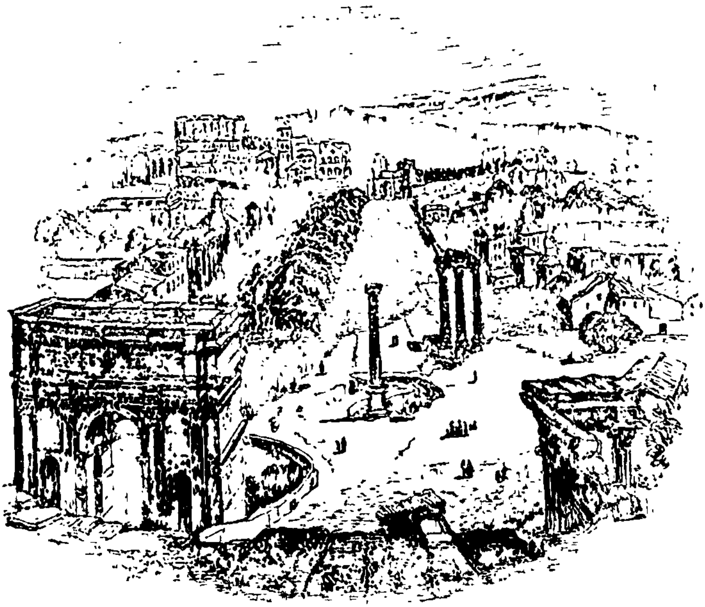
Carmen XXVIII.—Ad Lyden.

Festo quid potius die
  Neptuni faciam? Prome reconditum,
Lyde strenua, Caecubum
  Munitaeque adhibe vim sapientiae.

Inclinare meridiem
  Sentis ac, veluti stet volucris dies,
Parcis deripere horreo
  Cessantem Bibuli consulis amphoram.

Nos cantabimus invicem
  Neptunum et virides Nereïdum comas;
Tu curva recines lyra
  Latonam et celeris spicula Cynthiae,

Summo carmine, quae Cnidon
  Fulgentesque tenet Cycladas et Paphon
Junctis visit oloribus;
  Dicetur merita Nox quoque nenia.



CARMEN XXIX.—AD MAECENATEM.

Tyrrhena regum progenies, tibi
Non ante verso lene merum cado
  Cum flore, Maecenas, rosarum et
    Pressa tuis balanus capillis

Jamdudum apud me est. Eripe te morae;
Ne semper udum Tibur et Aesulae
  Declive contempleris arvum et
    Telegoni juga parricidae.

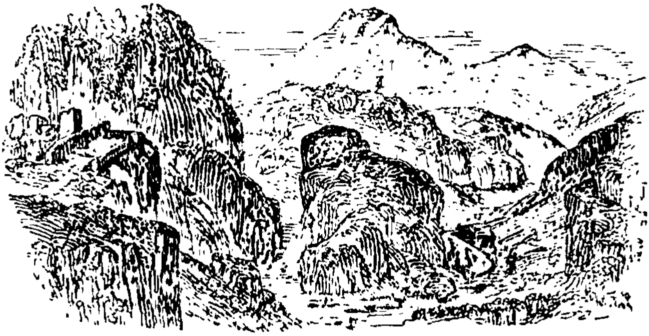
Fastidiosam desere copiam et
Molem propinquam nubibus arduis;
  Omitte mirari beatae
    Fumum et opes strepitumque Romae.

Plerumque gratae divitibus vices
Mundaeque parvo sub lare pauperum
   Coenae sine aulaeis et ostro
      Sollicitam explicuere frontem.

Jam clarus occultum Andromedae pater
Ostendit ignem, jam Procyon furit
   Et stella vesani Leonis,
      Sole dies referente siccos:

Jam pastor umbras cum grege languido
Rivumque fessus quaerit et horridi
   Dumeta Silvani, caretque
      Ripa vagis taciturna ventis.

Tu, civitatem quis deceat status,
Curas et Urbi sollicitus times,
   Quid Seres et regnata Cyro
      Bactra parent Tanaisque discors.



Prudens futuri temporis exitum
Caliginosa nocte premit deus
   Ridetque, si mortalis ultra
      Fas trepidat. Quod adest memento

Componere aequus; cetera fluminis
Ritu feruntur, nunc medio aequore
   Cum pace delabentis Etruscum
      In mare, nunc lapides adesos

Stirpesque raptas et pecus et domus
Volventis una non sine montium
  Clamore vicinaeque silvae,
    Cum fera diluvies quietos

Irritat amnes. Ille potens sui
Laetusque deget, cui licet in diem
  Dixisse Vixi: cras vel atra
    Nube polum Pater occupato,

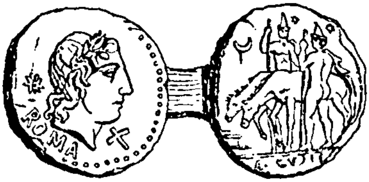
Vel sole puro; non tamen irritum
Quodcunque retro est, efficiet neque
  Diffinget infectumque reddet,
    Quod fugiens semel hora vexit.

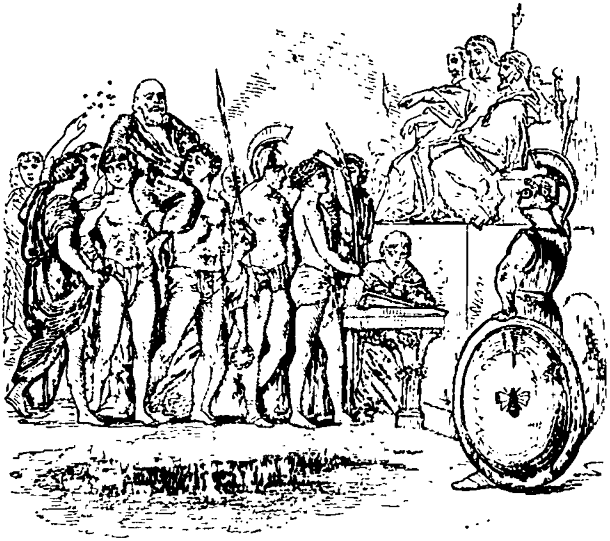
Fortuna saevo laeta negotio et
Ludum insolentem ludere pertinax
  Transmutat incertos honores,
    Nunc mihi, nunc alii benigna.

Laudo manentem; si celeres quatit
Pennas, resigno quae dedit et mea
  Virtute me involvo probamque
    Pauperiem sine dote quaero.

Non est meum, si mugiat Africis
Malus procellis, ad miseras preces
  Decurrere et votis pacisci,
    Ne Cypriae Tyriaeque merces

Addant avaro divitias mari:
Tunc me biremis praesidio scaphae
  Tutum per Aegaeos tumultus
    Aura feret geminusque Pollux.





CARMEN XXX.—AD MELPOMENEN.

Exegi monumentum aere perennius
Regalique situ pyramidum altius,
Quod non imber edax, non Aquilo impotens
Possit diruere aut innumerabilis

Annorum series et fuga temporum.
Non omnis moriar, multaque pars mei
Vitabit Libitinam: usque ego postera
Crescam laude recens, dum Capitolium

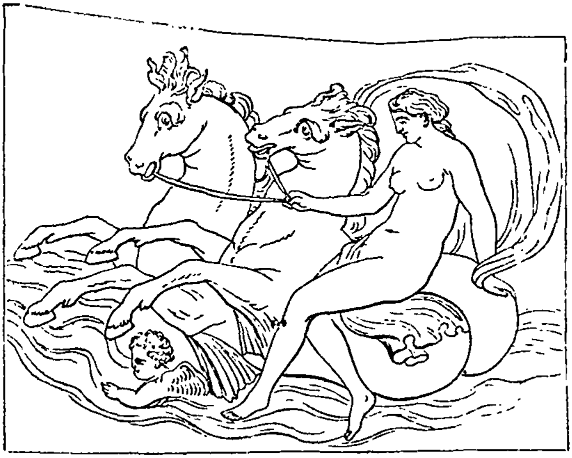
Scandet cum tacita virgine pontifex.
Dicar, qua violens obstrepit Aufidus
Et qua pauper aquae Daunus agrestium
Regnavit populorum, ex humili potens

Princeps Aeolium carmen ad Italos
Deduxisse modos. Sume superbiam
Quaesitam meritis et mihi Delphica
Lauro cinge volens, Melpomene, comam.

Q. HORATII FLACCI

CARMINUM

LIBER QUARTUS.



Carmen I.—Ad Venerem.

Intermissa, Venus, diu
  Rursus bella moves? Parce, precor, precor.
Non sum qualis eram bonae
  Sub regno Cinarae. Desine, dulcium

Mater saeva Cupidinum,
  Circa lustra decem flectere mollibus
Jam durum imperiis: abi,
  Quo blandae juvenum te revocant preces.

Tempestivius in domum
  Paulli, purpureis ales oloribus,
Comissabere Maximi,
  Si torrere jecur quaeris idoneum:

Namque et nobilis et decens
  Et pro sollicitis non tacitus reis
Et centum puer artium
  Late signa feret militiae tuae,

Et, quandoque potentior
  Largi muneribus riserit aemuli,
Albanos prope te lacus
  Ponet marmoream sub trabe citrea.

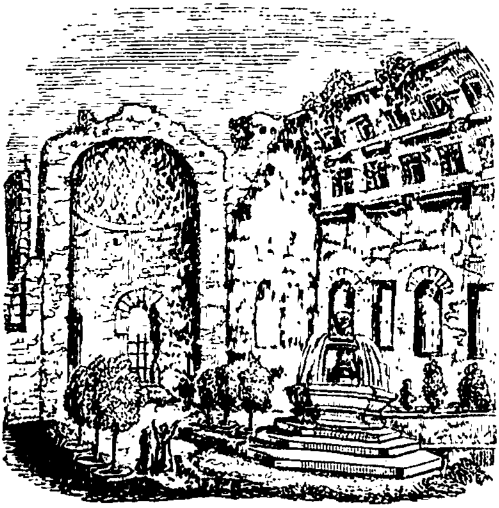
Illic plurima naribus
  Duces thura, lyraeque et Berecyntiae
Delectabere tibiae
  Mixtis carminibus non sine fistula;

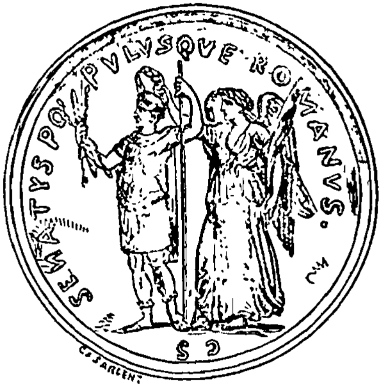
Illic bis pueri die
  Numen cum teneris virginibus tuum
Laudantes pede candido
  In morem Salium ter quatient humum

Me nec femina nec puer
  Jam nec spes animi credula mutui,
Nec certare juvat mero,
  Nec vincire novis tempora floribus.

Sed cur heu, Ligurine, cur
  Manat rara meas lacrima per genas
Cur facunda parum decoro
  Inter verba cadit lingua silentio?

Nocturnis ego somniis
  Jam captum teneo, jam volucrem sequor
Te per gramina Martii
  Campi, te per aquas, dure, volubiles.





CARMEN II.—AD IULUM ANTONIUM.

Pindarum quisquis studet aemulari,
Iule, ceratis ope Daedalea
Nititur pennis vitreo daturus
        Nomina ponto.

Monte decurrens velut amnis, imbres
Quem super notas aluere ripas,
Fervet immensusque ruit profundo
        Pindarus ore,

Laurea donandus Apollinari,
Seu per audaces nova dithyrambos
Verba devolvit numerisque fertur
        Lege solutis;

Seu deos regesve canit, deorum
Sanguinem, per quos, cecidere justa
Morte Centauri, cecidit tremendae
        Flamma Chimaerae;

Sive quos Elea domum reducit
Palma caelestes pugilemve equumve
Dicit et centum potiore signis
        Munere donat,

Flebili sponsae juvenemve raptum
Plorat et vires animumque moresque
Aureos educit in astra nigroque
Invidet Orco

Multa Dircaeum levat aura cycnum,
Tendit, Antoni, quoties in altos
Nubium tractus. Ego apis Matinae
More modoque

Grata carpentis thyma per laborem
Plurimum circa nemus uvidique
Tiburis ripas operosa parvus
Carmina fingo.

Concines majore poëta plectro
Caesarem, quandoque trahet feroces
Per sacrum clivum merita decorus
Fronde Sygambros,

Quo nihil majus meliusve terris
Fata donavere bonique divi
Nec dabunt, quamvis redeant in aurum
Tempora priscum.

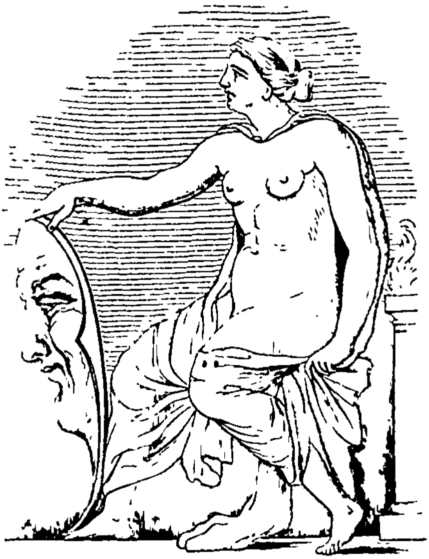
Concines laetosque dies et Urbis
Publicum ludum super impetrato
Fortis Augusti reditu forumque
Litibus orbum.

Tum meae, si quid loquar audiendum,
Vocis accedet bona pars, et, O Sol
Pulcher! O laudande! canam, recepto
Caesare felix.

Teque, dum procedit, io Triumphe,
Non semel dicemus, io Triumphe,
Civitas omnis dabimusque divis
Thura benignis.

Te decem tauri totidemque vaccae,
Me tener solvet vitulus, relicta
Matre qui largis juvenescit herbis
In mea vota,

Fronte curvatos imitatus ignes
Tertium lunae referentis ortum,
Qua notam duxit, niveus videri,
Cetera fulvus.



CARMEN III.—AD MELPOMENEN.

Quem tu, Melpomene, semel
   Nascentem placido lumine videris,
Illum non labor Isthmius
   Clarabit pugilem, non equus impiger

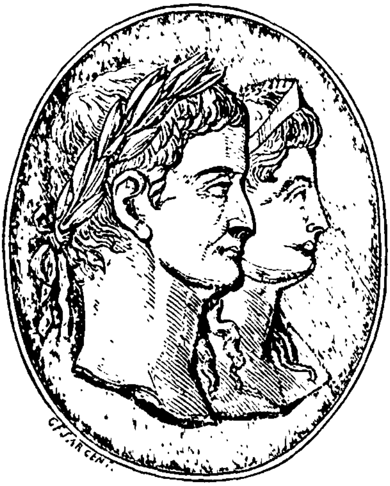
Curru ducet Achaico
   Victorem, neque res bellica Deliis
Ornatum foliis ducem,
   Quod regum tumidas contuderit minas,

Ostendet Capitolio:
   Sed quae Tibur aquae fertile praefluunt
Et spissae nemorum comae
   Fingent Aeolio carmine nobilem.

Romae principis urbium
   Dignatur soboles inter amabiles
Vatum ponere me choros,
   Et jam dente minus mordeor invido.

O testudinis aureae
   Dulcem quae strepitum, Pieri, temperas,
O mutis quoque piscibus
   Donatura cycni, si libeat, sonum,

Totum muneris hoc tui est,
  Quod monstror digito praetereuntium
Romanae fidicen lyrae:
  Quod spiro et placeo, si placeo, tuum est.



Carmen IV.—Drusi Laudes.

Qualem ministrum fulminis alitem,
Cui rex deorum regnum in aves vagas
  Permisit expertus fidelem
    Jupiter in Ganymede flavo,

Olim juventas et patrius vigor
Nido laborum propulit inscium,
  Vernique jam nimbis remotis
    Insolitos docuere nisus

Venti paventem, mox in ovilia
Demisit hostem vividus impetus,
  Nunc in reluctantes dracones
    Egit amor dapis atque pugnae

Qualemve laetis caprea pascuis
Intenta fulvae matris ab ubere
  Jam lacte depulsum leonem
    Dente novo peritura vidit:

Videre Raetis bella sub Alpibus
Drusum gerentem Vindelici; quibus
   Mos unde deductus per omne
      Tempus Amazonia securi

Dextras obarmet, quaerere distuli,
Nec scire fas est omnia; sed diu
   Lateque victrices catervae
      Consiliis juvenis revictae

Sensere, quid mens rite, quid indoles
Nutrita faustis sub penetralibus
   Posset, quid Augusti paternus
      In pueros animus Nerones.

Fortes creantur fortibus et bonis;
Est in juvencis, est in equis patrum
   Virtus, neque imbellem feroces
      Progenerant aquilae columbam;

Doctrina sed vim promovet insitam,
Rectique cultus pectora roborant;
   Utcunque defecere mores,
      Indecorant bene nata culpae.

Quid debeas, O Roma, Neronibus,
Testis Metaurum flumen et Hasdrubal
   Devictus et pulcher fugatis,
      Ille dies Latio tenebris,

Qui primus alma risit adorea,
Dirus per urbes Afer ut Italas
   Ceu flamma per taedas vel Eurus
      Per Siculas equitavit undas.

Post hoc secundis usque laboribus
Romana pubes crevit, et impio
   Vastata Poenorum tumultu
      Fana deos habuere rectos,

Dixitque tandem perfidus Hannibal:
Cervi, luporum praeda rapacium,
   Sectamur ultro, quos opimus
      Fallere et effugere est triumphus.

Gens, quae cremato fortis ab Ilio
Jactata Tuscis aequoribus sacra
   Natosque maturosque patres
      Pertulit Ausonias ad urbes,

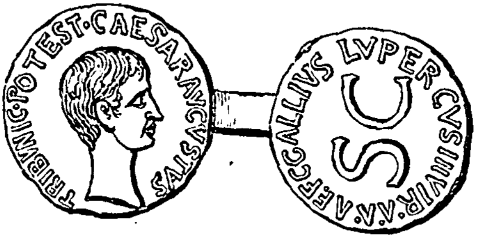
Duris ut ilex tonsa bipennibus
Nigrae feraci frondis in Algido,
  Per damna, per caedes, ab ipso
    Ducit opes animumque ferro.

Non hydra secto corpore firmior
Vinci dolentem crevit in Herculem,
  Monstrumve submisere Colchi
    Majus Echioniaeve Thebae.

Merses profundo, pulchrior exiet;
Luctere, multa proruet integrum
  Cum laude victorem geretque
    Proelia conjugibus loquenda.

Carthagini jam non ego nuntios
Mittam superbos: occidit, occidit
  Spes omnis et fortuna nostri
    Nominis, Hasdrubale interempto.

Nil Claudiae non perficient manus,
Quas et benigno numine Jupiter
  Defendit et curae sagaces
    Expediunt per acuta belli.


TRIBVNIC·POTEST·CAESAR·AVGVSTVS
LVPERCVS IIIVIR·A·A·A·F·F·C·GALLIVS
SC

Carmen V.—Ad Augustum.

Divis orte bonis, optime Romulae
Custos gentis, abes jam nimium diu;
Maturum reditum pollicitus patrum
Sancto concilio redi.

Lucem redde tuae, dux bone, patriae:
Instar veris enim vultus ubi tuus
Affulsit populo, gratior it dies
Et soles melius nitent.

Ut mater juvenem, quem Notus invido
Flatu Carpathii trans maris aequora
Cunctantem spatio longius annuo
Dulci distinet a domo,

Votis ominibusque et precibus vocat,
Curvo nec faciem litore dimovet:
Sic desideriis icta fidelibus
Quaerit patria Caesarem.

Tutus bos etenim rura perambulat,
Nutrit rura Ceres almaque Faustitas,
Pacatum volitant per mare navitae
Culpari metuit Fides,

Nullis polluitur casta domus stupris,
Mos et lex maculosum edomuit nefas,
Laudantur simili prole puerperae,
Culpam poena premit comes.

Quis Parthum paveat, quis gelidum Scythen,
Quis Germania quos horrida parturit
Fetus, incolumi Caesare? quis ferae
Bellum curet Hiberiae?

Condit quisque diem collibus in suis,
Et vitem viduas ducit ad arbores;
Hinc ad vina redit laetus et alteris
Te mensis adhibet deum;

Te multa prece, te prosequitur mero
Defuso pateris et Laribus tuum
Miscet numen, uti Graecia Castoris
Et magni memor Herculis.

Longas O utinam, dux bone, ferias
Praestes Hesperiae! dicimus integro
Sicci mane die, dicimus uvidi,
Cum Sol Oceano subest.

Carmen VI.—Ad Apollinem.

Dive, quem proles Niobea magnae
Vindicem linguae Tityosque raptor
Sensit et Trojae prope victor altae
Phthius Achilles,

Ceteris major, tibi miles impar,
Filius quamvis Thetidis marinae
Dardanas turres quateret tremenda
Cuspide pugnax.

Ille, mordaci velut icta ferro
Pinus aut impulsa cupressus Euro,
Procidit late posuitque collum in
Pulvere Teucro.

Ille non inclusus equo Minervae
Sacra mentito male feriatos
Troas et laetam Priami choreis
Falleret aulam;

Sed palam captis gravis, heu nefas! heu!
Nescios fari pueros Achivis
Ureret flammis, etiam latentem
Matris in alvo,

Ni tuis victus Venerisque gratae,
Vocibus divum pater annuisset
Rebus Aeneae potiore ductos
Alite muros.

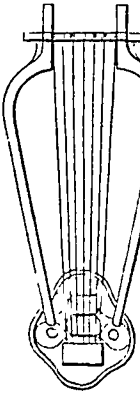
Doctor argutae fidicen Thaliae,
Phoebe, qui Xantho lavis amne crines,
Dauniae defende decus Camenae,
Levis Agyieu.

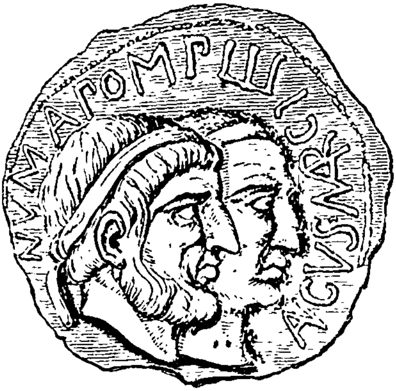
Spiritum Phoebus mihi, Phoebus artem
Carminis nomenque dedit poëtae.
Virginum primae puerique claris
Patribus orti,

Deliae tutela deae fugaces
Lyncas et cervos cohibentis arcu,
Lesbium servate pedem meique
Pollicis ictum,

Rite Latonae puerum canentes,
Rite crescentem face Noctilucam,
Prosperam frugum celeremque pronos
Volvere menses.

Nupta jam dices: Ego dis amicum,
Seculo festas referente luces,
Reddidi carmen, docilis modorum
Vatis Horati.





Carmen VII.—Ad Torquatum.

Diffugere nives, redeunt jam gramina campis
Arboribusque comae;
Mutat terra vices et decrescentia ripas
Flumina praetereunt;

Gratia cum Nymphis geminisque sororibus audet
Ducere nuda choros.
Immortalia ne speres, monet annus et almum
Quae rapit hora diem.

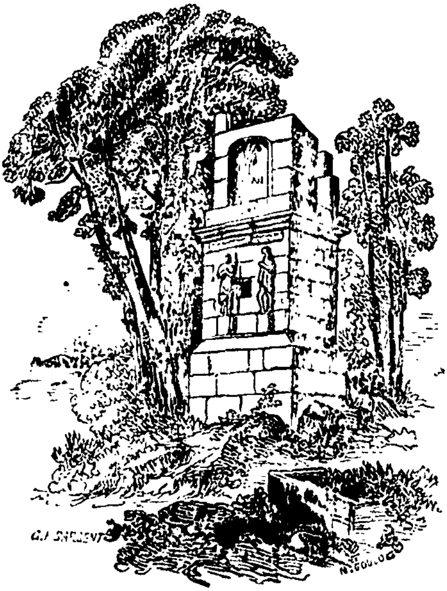
Frigora mitescunt Zephyris, ver proterit aestas
Interitura, simul
Pomifer Auctumnus fruges effuderit, et mox
Bruma recurrit iners

Damna tamen celeres reparant caelestia lunae;
Nos, ubi decidimus,
Quo pater Aeneas, quo dives Tullus et Ancus,
Pulvis et umbra sumus.

Quis scit, an adjiciant hodiernae crastina summae
Tempora di superi?
Cuncta manus avidas fugient heredis, amico
Quae dederis animo.

Cum semel occideris et de te splendida Minos
    Fecerit arbitria,
Non, Torquate, genus, non te facundia, non te
    Restituet pietas;

Infernis neque enim tenebris Diana pudicum
    Liberat Hippolytum,
Nec Lethaea valet Theseus abrumpere caro
    Vincula Pirithoo.



Carmen VIII.—Ad Censorinum.

Donarem pateras grataque commodus,
Censorine, meis aera sodalibus,
Donarem tripodas, praemia fortium
Graiorum, neque tu pessima munerum
Ferres, divite me scilicet artium,

Quas aut Parrhasius protulit aut Scopas,
Hic saxo, liquidis ille coloribus
Sollers nunc hominem ponere, nunc deum.
Sed non haec mihi vis, non tibi talium
Res est aut animus deliciarum egens.
Gaudes carminibus; carmina possumus
Donare et pretium dicere muneri.
Non incisa notis marmora publicis,
Per quae spiritus et vita redit bonis
Post mortem ducibus, non celeres fugae
Rejectaeque retrorsum Hannibalis minae,
Non incendia Carthaginis impiae,
Ejus, qui domita nomen ab Africa
Lucratus rediit, clarius indicant
Laudes quam Calabrae Pierides: neque,
Si chartae sileant quod bene feceris,
Mercedem tuleris. Quid foret Iliae
Mavortisque puer, si taciturnitas
Obstaret meritis invida Romuli?
Ereptum Stygiis fluctibus Aeacum
Virtus et favor et lingua potentium
Vatum divitibus consecrat insulis.
Dignum laude virum Musa vetat mori:
Caelo Musa beat. Sic Jovis interest
Optatis epulis impiger Hercules,
Clarum Tyndaridae sidus ab infimis
Quassas eripiunt aequoribus rates,
Ornatus viridi tempora pampino
Liber vota bonos ducit ad exitus.

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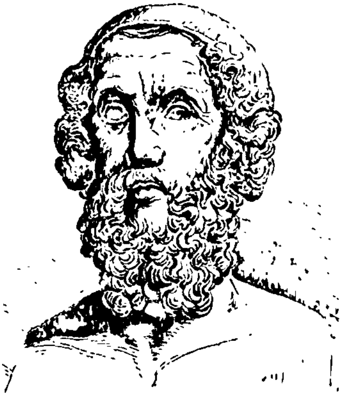


Carmen IX.—Ad Lollium.

Ne forte credas interitura, quae
Longe sonantem natus ad Aufidum
  Non ante vulgatus per artes
    Verba loquor socianda chordis:

Non, si priores Maeonius tenet
Sedes Homerus, Pindaricae latent
  Ceaeque et Alcaei minaces
    Stesichorique graves Camenae;

Nec, si quid olim lusit Anacreon,
Delevit aetas; spirat adhuc amor
  Vivuntque commissi calores
    Aeoliae fidibus puellae.

Non sola comptos arsit adulteri
Crines et aurum vestibus illitum
  Mirata regalesque cultus
    Et comites Helene Lacaena,

Primusve Teucer tela Cydonio
Direxit arcu; non semel Ilios
  Vexata; non pugnavit ingens
    Idomeneus Sthenelusve solus

Dicenda Musis proelia; non ferox
Hector vel acer Deiphobus graves
  Excepit ictus pro pudicis
    Conjugibus puerisque primus.

Vixere fortes ante Agamemnona
Multi; sed omnes illacrimabiles
   Urgentur ignotique longa
      Nocte, carent quia vate sacro.

Paullum sepultae distat inertiae
Celata virtus. Non ego te meis
   Chartis inornatum silebo,
      Totve tuos patiar labores

Impune, Lolli, carpere lividas
Obliviones. Est animus tibi
   Rerumque prudens et secundis
      Temporibus dubiisque rectus,

Vindex avarae fraudis et abstinens
Ducentis ad se cuncta pecuniae,
   Consulque non unius anni,
      Sed quoties bonus atque fidus

Judex honestum praetulit utili,
Rejecit alto dona nocentium
   Vultu, per obstantes catervas
      Explicuit sua victor arma.

Non possidentem multa vocaveris
Recte beatum: rectius occupat
   Nomen beati, qui deorum
      Muneribus sapienter uti

Duramque callet pauperiem pati
Pejusque leto flagitium timet,
   Non ille pro caris amicis
      Aut patria timidus perire.

CARMEN X.—AD LIGURINUM.

O crudelis adhuc et Veneris muneribus potens,
Insperata tuae cum veniet pluma superbiae,
Et, quae nunc humeris involitant, deciderint comae,
Nunc et qui color est puniceae flore prior rosae,

Mutatus Ligurinum in faciem verterit hispidam,
Dices, heu, quoties te speculo videris alterum:
Quae mens est hodie, cur eadem non puero fuit,
Vel cur his animis incolumes non redeunt genae?

Carmen XI.—Ad Phyllidem.

Est mihi nonum superantis annum
Plenus Albani cadus; est in horto,
Phylli, nectendis apium coronis;
Est hederae vis

Multa, qua crines religata fulges;
Ridet argento domus; ara castis
Vincta verbenis avet immolato
Spargier agno;

Cuncta festinat manus, huc et illuc
Cursitant mixtae pueris puellae;
Sordidum flammae trepidant rotantes
Vertice fumum.

Ut tamen noris quibus advoceris
Gaudiis, Idus tibi sunt agendae,
Qui dies mensem Veneris marinae
Findit Aprilem,

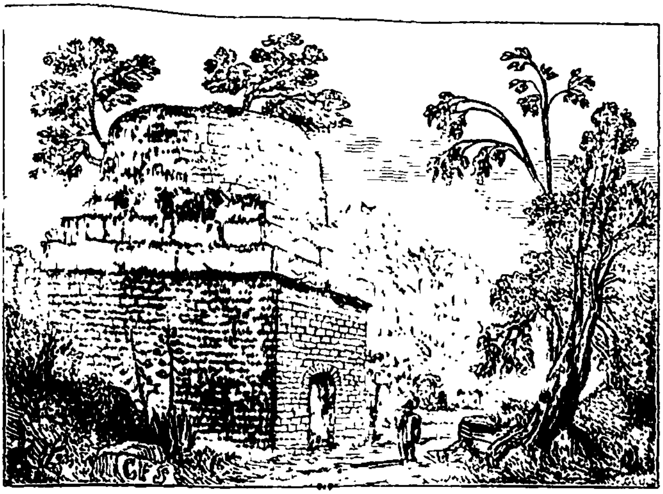
Jure sollemnis mihi sanctiorque
Paene natali proprio, quod ex hac
Luce Maecenas meus adfluentes
Ordinat annos.

Telephum, quem tu petis, occupavit
Non tuae sortis juvenem puella
Dives et lasciva tenetque grata
Compede vinctum.

Terret ambustus Phaëthon avaras
Spes, et exemplum grave praebet ales
Pegasus terrenum equitem gravatus
Bellerophontem,

Semper ut te digna sequare et ultra
Quam licet sperare nefas putando
Disparem vites. Age jam, meorm
Finis amorum,

Non enim posthac alia calebo
Femina, condisce modos, amanda
Voce quos reddas; minuentur atrae,
Carmine curae.



CARMEN XII.—AD VIRGILIUM.

Jam veris comites, quae mare temperant,
Impellunt animae lintea Thraciae;
Jam nec prata rigent nec fluvii strepunt
    Hiberna nive turgidi.

Nidum ponit, Ityn flebiliter gemens,
Infelix avis et Cecropiae domus
Aeternum opprobrium, quod male barbaras
    Regum est ulta libidines.

Dicunt in tenero gramine pinguium
Custodes ovium carmina fistula
Delectantque deum, cui pecus et nigri
    Colles Arcadiae placent.

Adduxere sitim tempora, Virgili;
Sed pressum Calibus ducere Liberum
Si gestis, juvenum nobilium cliens,
    Nardo vina merebere.

Nardi parvus onyx eliciet cadum,
Qui nunc Sulpiciis accubat horreis,
Spes donare novas largus amaraque
    Curarum eluere efficax.

Ad quae si properas gudia, cum tua
Velox merce veni: non ego te meis
Immunem meditor tingere poculis,
Plena dives ut in domo.

Verum pone moras et studium lucri,
Nigrorumque memor, dum licet, ignium
Misce stultitiam consiliis brevem:
Dulce est desipere in loco.

CARMEN XIII.—AD LYCEN.

Audivere, Lyce, di mea vota, di
Audivere, Lyce; fis anus, et tamen
Vis formosa videri
Ludisque et bibis impudens

Et cantu tremulo pota Cupidinem
Lentum sollicitas. Ille virentis et
Doctae psallere Chiae
Pulchris excubat in genis.

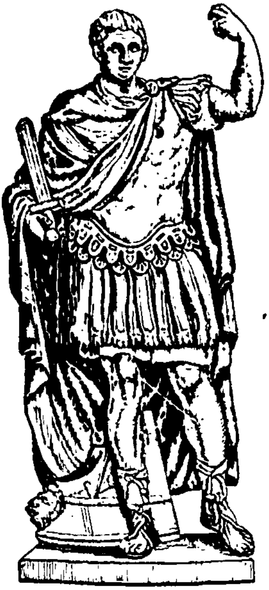
Importunus enim transvolat aridas
Quercus et refugit te, quia luridi
Dentes, te quia rugae
Turpant et capitis nives.

Nec Coae referunt jam tibi purpurae
Nec clari lapides tempora, quae semel
Notis condita fastis
Inclusit volucris dies.

Quo fugit venus, heu, quove color? decens
Quo motus? quid habes illius, illius,
Quae spirabat amores,
Quae me surpuerat mihi,

Felix post Cinaram, notaque et artium
Gratarum facies? Sed Cinarae breves
Annos fata dederunt,
Servatura diu parem

Cornicis vetulae temporibus Lycen,
Possent ut juvenes visere fervidi
Multo non sine risu
Dilapsam in cineres facem.



CARMEN XIV.—AD AUGUSTUM.

Quae cura patrum quaeve Quiritium
Plenis honorum muneribus tuas,
  Auguste, virtutes in aevum
    Per titulos memoresque fastos

Aeternet, O, qua sol habitabiles
Illustrat oras, maxime principum?
  Quem legis expertes Latinae
    Vindelici didicere nuper,

Quid Marte posses. Milite nam tuo
Drusus Genaunos, implacidum genus,
  Breunosque veloces et arces
    Alphibus impositas tremendis

Dejecit acer plus vice simplici;
Major Neronum mox grave proelium
  Commisit immanesque Raetos
    Auspiciis pepulit secundis,

Spectandus in certamine Martio,
Devota morti pectora liberae
  Quantis fatigaret ruinis;
    Indomitas prope qualis undas

Exercet Auster, Pleïadum choro
Scindente nubes, impiger hostium
  Vexare turmas et frementem
    Mittere equum medios per ignes.

Sic tauriformis volvitur Aufidus,
Qui regna Dauni praefluit Apuli,
  Cum saevit horrendamque cultis
    Diluviem meditatur agris,

Ut barbarorum Claudius agmina
Ferrata vasto diruit impetu
  Primosque et extremos metendo
    Stravit humum sine clade victor,

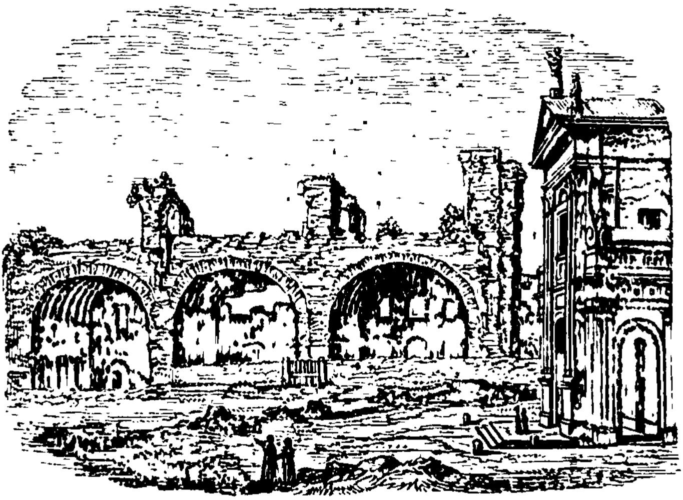
Te copias, te consilium et tuos
Praebente divos. Nam tibi, quo die
  Portus Alexandrea supplex
    Et vacuam patefecit aulam,

Fortuna lustro prospera tertio
Belli secundos reddidit exitus,
  Laudemque et optatum peractis
    Imperiis decus arrogavit.

Te Cantaber non ante domabilis
Medusque et Indus, te profugus Scythes
  Miratur, O tutela praesens
    Italiae dominaeque Romae.

Te, fontium qui celat origines
Nilusque et Ister, te rapidus Tigris,
  Te belluosus qui remotis
    Obstrepit Oceanus Britannis,

Te non paventis funera Galliae
Duraeque tellus audit Hiberiae,
  Te caede gaudentes Sygambri
    Compositus venerantur armis.



CARMEN XV.—AUGUSTI LAUDES.

Phoebus volentem proelia me loqui
Victas et urbes increpuit lyra,
  Ne parva Tyrrhenum per aequor
    Vela darem. Tua, Caesar, aetas

Fruges et agris retulit uberes
Et signa nostro restituit Jovi
  Derepta Parthorum superbis
    Postibus et vacuum duellis

Janum Quirini clausit et ordinem
Rectum evaganti frena licentiae
  Injecit emovitque culpas
    Et veteres revocavit artes,

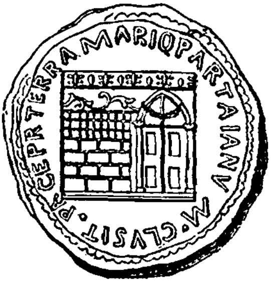
Per quas Latinum nomen et Italae
Crevere vires famaque et imperi
  Porrecta majestas ad ortus
    Solis ab Hesperio cubili.

Custode rerum Caesare non furor
Civilis aut vis exiget otium,
  Non ira, quae procudit enses
    Et miseras inimicat urbes.

Non, qui profundum Danubium bibunt,
Edicta rumpent Julia, non Getae,
  Non Seres infidive Persae,
    Non Tanaïn prope flumen orti.

Nosque et profestis lucibus et sacris
Inter jocosi munera Liberi
  Cum prole matronisque nostris,
    Rite deos prius apprecati,

Virtute functos more patrum duces
Lydis remixto carmine tibiis
  Trojamque et Anchisen et almae
    Progeniem Veneris canemus.



Q. HORATII FLACCI

CARMEN SAECULARE.

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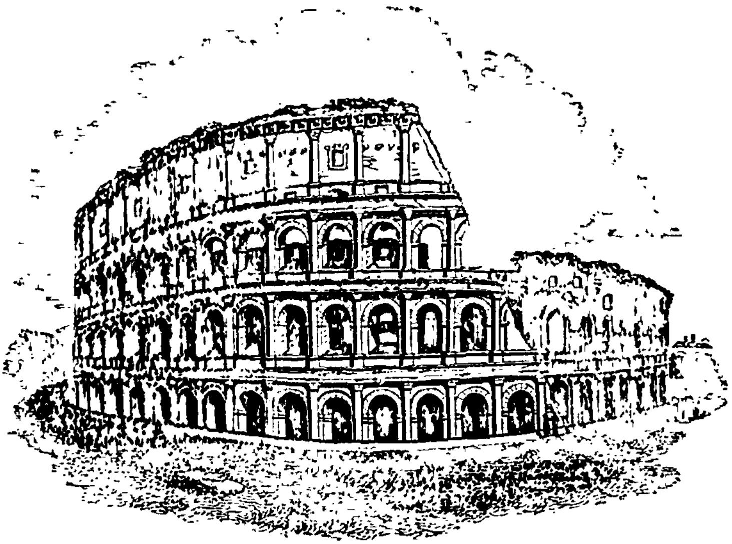


CARMEN SAECULARE.

Phoebe silvarumque potens Diana,
Lucidum caeli decus, O colendi
Semper et culti, date, quae precamur
Tempore sacro,

Quo Sibyllini monuere versus
Virgines lectas puerosque castos
Dis, quibus septem placuere colles,
Dicere carmen.

Alme Sol, curru nitido diem qui
Promis et celas aliusque et idem
Nasceris, possis nihil urbe Roma
Visere majus.

Rite maturos aperire partus
Lenis, Ilithyia, tuere matres,
Sive tu Lucina probas vocari
Seu Genitalis.

Diva, producas sobolem patrumque
Prosperes decreta super jugandis
Feminis prolisque novae feraci
Lege marita,

Certus undenos decies per annos
Orbis ut cantus referatque ludos
Ter die claro totiesque grata
Nocte frequentes.

Vosque veraces cecinisse, Parcae,
Quod semel dictum est stabilisque rerum
Terminus servat, bona jam peractis
Jungite fata.

Fertilis frugum pecorisque Tellus
Spicea donet Cererem corona;
Nutriant fetus et aquae salubres
Et Jovis aurae.

Condito mitis placidusque telo
Supplices audi pueros, Apollo;
Siderum regina bicornis, audi,
Luna, puellas:

Roma si vestrum est opus, Iliaeque
Litus Etruscum tenuere turmae,
Jussa pars mutare Lares et urbem
Sospite cursu,

Cui per ardentem sine fraude Trojam
Castus Aeneas patriae superstes
Liberum munivit iter, daturus
Plura relictis:

Di, probos mores docili juventae,
Di, senectuti placidae quietem,
Romulae genti date remque prolemque
Et decus omne!

Quaeque vos bobus veneratur albis
Clarus Anchisae Venerisque sanguis,
Impetret, bellante prior, jacentem
Lenis in hostem!

Jam mari terraque manus potentes
Medus Albanasque timet secures;
Jam Scythae responsa petunt, superbi
Nuper, et Indi.

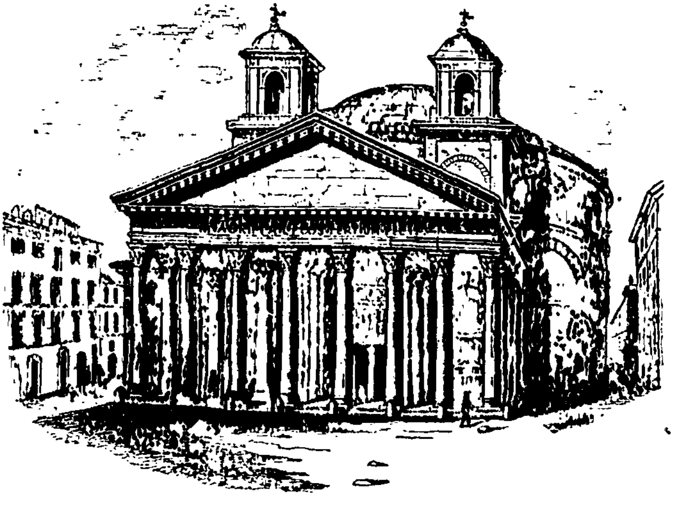
Jam Fides et Pax et Honos Pudorque
Priscus et neglecta redire Virtus
Audet, apparetque beata pleno
    Copia cornu.

Augur et fulgente decorus arcu
Phoebus acceptusque novem Camenis,
Qui salutari levat arte fessos
    Corporis artus,

Si Palatinas videt aequus arces,
Remque Romanam Latiumque felix
Alterum in lustrum meliusque semper
    Proroget aevum.

Quaeque Aventinum tenet Algidumque,
Quindecim Diana preces virorum
Curet et votis puerorum amicas
    Applicet aures....

Haec Jovem sentire deosque cunctos
Spem bonam certamque domum reporto,
Doctus et Phoebi chorus et Dianae
    Dicere laudes.



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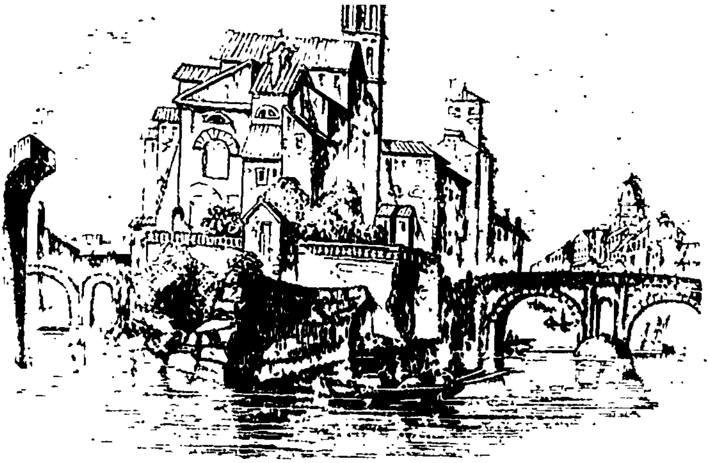
EPODON

LIBER.



Carmen I.—Ad Maecenatem.

Ibis Liburnis inter alta navium,
  Amice, propugnacula,
Paratus omne Caesaris periculum
  Subire, Maecenas, tuo.
Quid nos, quibus te vita si superstite
  Jucunda, si contra, gravis?
Utrumne jussi persequemur otium,
  Non dulce, ni tecum simul,
An hunc laborem mente laturi, decet
  Qua ferre non molles viros?
Feremus et te vel per Alpium juga
  Inhospitalem et Caucasum
Vel Occidentis usque ad ultimum sinum
  Forti sequemur pectore.
Roges, tuum labore quid juvem meo,
  Imbellis ac firmus parum?
Comes minore sum futurus in metu,
  Qui major absentes habet;
Ut assidens implumibus pullis avis
  Serpentium allapsus timet
Magis relictis, non, ut adsit, auxili
  Latura plus praesentibus.

Libenter hoc et omne militabitur
  Bellum in tuae spem gratiae,
Non ut juvencis illigata pluribus
  Aratra nitantur mea,
Pecusve Calabris ante sidus fervidum
  Lucana mutet pascuis,
Neque ut superni villa candens Tusculi
  Circaea tangat moenia.
Satis superque me benignitas tua
  Ditavit: haud paravero,
Quod aut avarus ut Chremes terra premam,
  Discinctus aut perdam nepos.

CARMEN II.—ALFIUS.

Beatus ille, qui procul negotiis,
  Ut prisca gens mortalium,
Paterna rura bobus exercet suis,
  Solutus omni fenore,
Neque excitatur classico miles truci,
  Neque horret iratum mare,
Forumque vitat et superba civium
  Potentiorum limina.

Ergo aut adulta vitium propagine
  Altas maritat populos,
Aut in reducta valle mugientium
  Prospectat errantes greges,
Inutilesque falce ramos amputans
  Feliciores inserit,
Aut pressa puris mella condit amphoris,
  Aut tondet infirmas oves;
Vel cum decorum mitibus pomis caput
  Auctumnus agris extulit,
Ut gaudet insitiva decerpens pyra,
  Certantem et uvam purpurae,
Qua muneretur te, Priape, et te, pater
  Silvane, tutor finium!
Libet jacere modo sub antiqua ilice,
  Modo in tenaci gramine.
Labuntur altis interim ripis aquae,
  Queruntur in silvis aves,
Fontesque lymphis obstrepunt manantibus,
  Somnos quod invitet leves.
At cum tonantis annus hibernus Jovis
  Imbres nivesque comparat,
Aut trudit acres hinc et hinc multa cane
  Apros in obstantes plagas,
Aut amite levi rarâ tendit retia,
  Turdis edacibus dolos,
Pavidumque leporem et advenam laqueo gruem
  Jucunda captat praemia.
Quis non malarum, quas amor curas habet,
  Haec inter obliviscitur?
Quod si pudica mulier in partem juvet
  Domum atque dulces liberos,
Sabina qualis aut perusta solibus
  Pernicis uxor Apuli,
Sacrum vetustis exstruat lignis focum
  Lassi sub adventum viri,
Claudensque textis cratibus laetum pecus
  Distenta siccet ubera,
Et horna dulci vina promens dolio
  Dapes inemptas apparet:
Non me Lucrina juverint conchylia
  Magisve rhombus aut scari,
Si quos Eois intonata fluctibus
  Hiems ad hoc vertat mare;
Non Afra avis descendat in ventrem meum,
  Non attagen Ionicus

Jucundior, quam lecta de pinguissimis
Oliva ramis arborum
Aut herba lapathi prata amantis et gravi
Malvae salubres corpori,
Vel agna festis caesa Terminalibus
Vel haedus ereptus lupo.
Has inter epulas ut juvat pastas oves
Videre properantes domum,
Videre fessos vomerem inversum boves
Collo trahentes languido,
Positosque vernas, ditis examen domus,
Circum renidentes Lares!
Haec ubi locutus fenerator Alfius,
Jam jam futurus rusticus,
Omnem redegit Idibus pecuniam,
Quaerit Kalendis ponere.

Carmen III.—Ad Maecenatem.

Parentis olim si quis impia manu
Senile guttur fregerit,
Edit cicutis allium nocentius.
O dura messorum ilia!
Quid hoc veneni saevit in praecordiis?
Num viperinus his cruor
Incoctus herbis me fefellit? an malas
Canidia tractavit dapes?
Ut Argonautas praeter omnes candidum
Medea mirata est ducem,
Ignota tauris illigaturum juga
Perunxit hoc Jasonem;
Hoc delibutis ulta donis pellicem
Serpente fugit alite.
Nec tantus unquam siderum insedit vapor
Siticulosae Apuliae,
Nec munus humeris efficacis Herculis
Inarsit aestuosius.
At si quid unquam tale concupiveris,
Jocose Maecenas, precor,
Manum puella savio opponat tuo,
Extrema et in sponda cubet.

CARMEN IV.—IN CNAEUM POMPEIUM MENAM.

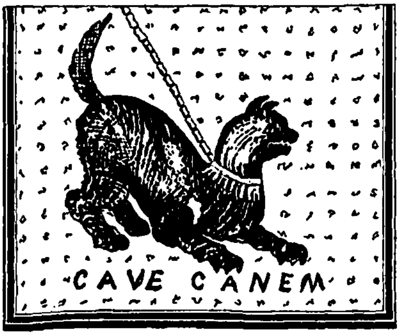
Lupis et agnis quanta sortito obtigit,
  Tecum mihi discordia est,
Hibericis peruste funibus latus
  Et crura dura compede.
Licet superbus ambules pecunia,
  Fortuna non mutat genus.
Videsne, Sacram metiente te viam
  Cum bis trium ulnarum toga,
Ut ora vertat huc et huc euntium
  Liberrima indignatio?
Sectus flagellis hic triumviralibus
  Praeconis ad fastidium
Arat Falerni mille fundi jugera
  Et Appiam mannis terit,
Sedilibusque magnus in primis eques
  Othone contempto sedet!
Quid attinet tot ora navium gravi
  Rostrata duci pondere
Contra latrones atque servilem manum
  Hoc, hoc tribuno militum?

Carmen V.—In Canidiam veneficam.

At, O deorum quidquid in caelo regit
  Terras et humanum genus,
Quid iste fert tumultus? aut quid omnium
  Vultus in unum me truces?
Per liberos te, si vocata partubus
  Lucina veris affuit,
Per hoc inane purpurae decus precor,
  Per improbaturum haec Jovem,
Quid ut noverca me intueris aut uti
  Petita ferro bellua?
Ut haec trementi questus ore constitit
  Insignibus raptis puer,
Impube corpus, quale posset impia
  Mollire Thracum pectora,
Canidia, brevibus implicata viperis
  Crines et incomptum caput,
Jubet sepulcris caprificos erutas,
  Jubet cupressus funebres
Et uncta turpis ova ranae sanguine
  Plumamque nocturnae strigis
Herbasque, quas Iolcos atque Hiberia
  Mittit venenorum ferax,
Et ossa ab ore rapta jejunae canis
  Flammis aduri Colchicis.
At expedita Sagana per totam domum
  Spargens Avernales aquas
Horret capillis ut marinus asperis
  Echinus aut currens aper.
Abacta nulla Veia conscientia
  Ligonibus duris humum
Exhauriebat ingemens laboribus,
  Quo posset infossus puer
Longo die bis terque mutatae dapis
  Inemori spectaculo,
Cum promineret ore, quantum exstant aqua
  Suspensa mento corpora;
Exsucta uti medulla et aridum jecur
  Amoris esset poculum,
Interminato cum semel fixae cibo
  Intabuissent pupulae.
Non defuisse masculae libidinis
  Ariminensem Foliam

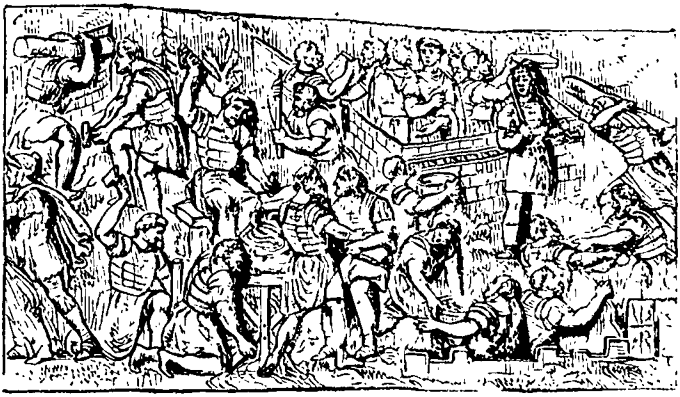
Et otiosa credidit Neapolis
Et omne vicinum oppidum,
Quae sidera excantata voce Thessala
Lunamque caelo deripit.
Hic irresectum saeva dente livido
Canidia rodens pollicem
Quid dixit aut quid tacuit? O rebus meis
Non infideles arbitrae,
Nox et Diana, quae silentium regis,
Arcana cum fiunt sacra,
Nunc, nunc adeste, nunc in hostiles domos
Iram atque numen vertite!
Formidolosis dum latent silvis ferae
Dulci sopore languidae,
Senem, quod omnes rideant, adulterum
Latrent Suburanae canes
Nardo perunctum, quale non perfectius
Meae laborarint manus.
Quid accidit? Cur dira barbarae minus
Venena Medeae valent?
Quibus superbam fugit ulta pellicem,
Magni Creontis filiam,
Cum palla, tabo munus imbutum, novam
Incendio nuptam abstulit.
Atqui nec herba nec latens in asperis
Radix fefellit me locis.
Indormit unctis omnium cubilibus
Oblivione pellicum.
Ah! ah! solutus ambulat veneficae
Scientioris carmine.
Non usitatis, Vare, potionibus,
O multa fleturum caput,
Ad me recurres, nec vocata mens tua
Marsis redibit vocibus:
Majus parabo, majus infundam tibi
Fastidienti poculum,
Priusque caelum sidet inferius mari,
Tellure porrecta super,
Quam non amore sic meo flagres uti
Bitumen atris ignibus.
Sub haec puer jam non ut ante mollibus
Lenire verbis impias,
Sed dubius unde rumperet silentium
Misit Thyesteas preces:
Venena magnum fas nefasque non valent
Convertere humanam vicem;

Diris agam vos; dira detestatio
Nulla expiatur victima.
Quin, ubi perire jussus exspiravero,
Nocturnus occurram Furor
Petamque vultus umbra curvis unguibus,
Quae vis deorum est manium,
Et inquietis assidens praecordiis
Pavore somnos auferam.
Vos turba vicatim hinc et hinc saxis potens
Contundet obscoenas anus;
Post insepulta membra different lupi
Et Esquilinae alites;
Neque hoc parentes heu mihi superstites
Effugerit spectaculum.



Carmen VI.—In Cassium Severum.

Quid immerentes hospites vexas canis
Ignavus adversum lupos?
Quin huc inanes, si potes, vertis minas,
Et me remorsurum petis?
Nam qualis aut Molossus aut fulvus Lacon,
Amica vis pastoribus,
Agam per altas aure sublata nives,
Quaecunque praecedet fera:
Tu, cum timenda voce complesti nemus,
Projectum odoraris cibum.
Cave, cave: namque in malos asperrimus
Parata tollo cornua,
Qualis Lycambae spretus infido gener
Aut acer hostis Bupalo.
An, si quis atro dente me petiverit,
Inultus ut flebo puer?



CARMEN VII.—AD ROMANOS.

Quo, quo scelesti ruitis? aut cur dexteris
  Aptantur enses conditi?
Parumne campis atque Neptuno super
  Fusum est Latini sanguinis,
Non, ut superbas invidae Carthaginis
  Romanus arces ureret,
Intactus aut Britannus ut descenderet
  Sacra catenatus via,
Sed ut secundum vota Parthorum sua
  Urbs haec periret dextera?
Neque hic lupis mos nec fuit leonibus
  Unquam nisi in dispar feris.
Furorne caecus, an rapit vis acrior?
  An culpa? Responsum date!
Tacent et albus ora pallor inficit
  Mentesque perculsae stupent.
Sic est: acerba fata Romanos agunt
  Scelusque fraternae necis,
Ut immerentis fluxit in terram Remi
  Sacer nepotibus cruor.

Carmen VIII.—In anum libidinosam.

Rogare longo putidam te seculo,
Vires quid enervet meas?
Cum sit tibi dens ater et rugis vetus
Frontem senectus exaret,
Hietque turpis inter aridas nates
Podex velut crudae bovis.
Sed incitat me pectus et mammae putres,
Equina quales ubera,
Venterque mollis et femur tumentibus
Exile suris additum!
Esto beata, funus atque imagines
Ducant triumphales tuum,
Nec sit marita, quae rotundioribus
Onusta bacis ambulet.
Quid, quod libelli Stoici inter sericos
Jacere pulvillos amant?
Illiterati num minus nervi rigent,
Minusve languet fascinum?
Quod ut superbo provoces ab inguine,
Ore allaborandum est tibi.

S P Q R
MEMORIAE
AGRIPPINAE

IVO
VGVSTO
S P Q R

Carmen IX.—Ad Maecenatem.

Quando repostum Caecubum ad festas dapes
Victore laetus Caesare
Tecum sub alta, sic Jovi gratum, domo,
Beate Maecenas, bibam
Sonante mixtum tibiis carmen lyra,
Hac Dorium, illis barbarum?
Ut nuper, actus cum freto Neptunius
Dux fugit ustis navibus,

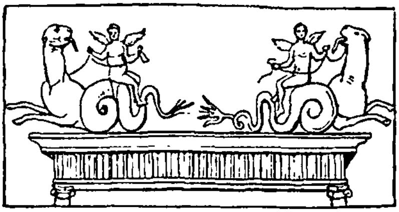
Minatus Urbi vincla, quae detraxerat
  Servis amicus perfidis.
Romanus, eheu, posteri negabit,
  Emancipatus feminae
Fert vallum et arma miles et spadonibus
  Servire rugosis potest,
Interque signa turpe militaria
  Sol adspicit conopium.
At hoc frementes verterunt bis mille equos
  Galli, canentes Caesarem,
Hostiliumque navium portu latent
  Puppes sinistrorsum citae.
Io Triumphe, tu moraris aureos
  Currus et intactas boves?
Io Triumphe, nec Jugurthino parem
  Bello reportasti ducem,
Neque Africanum, cui super Carthaginem
  Virtus sepulcrum condidit.
Terra marique victus hostis Punico
  Lugubre mutavit sagum.
Aut ille centum nobilem Cretam urbibus
  Ventis iturus non suis,
Exercitatas aut petit Syrtes Noto,
  Aut fertur incerto mari.
Capaciores affer huc, puer, scyphos
  Et Chia vina aut Lesbia.
Vel, quod fluentem nauseam coërceat,
  Metire nobis Caecubum:
Curam metumque Caesaris rerum juvat
  Dulci Lyaeo solvere.

CARMEN X.—IN MAEVIUM POETAM.

Mala soluta navis exit alite,
  Ferens olentem Maevium:
Ut horridis utrumque verberes latus,
  Auster, memento fluctibus!
Niger rudentes Eurus inverso mari
  Fractosque remos differat;
Insurgat Aquilo, quantus altis montibus
  Frangit trementes ilices;
Nec sidus atra nocte amicum appareat,
  Qua tristis Orion cadit;
Quietiore nec feratur aequore,
  Quam Graia victorum manus,
Cum Pallas usto vertit iram ab Ilio
  In impiam Ajacis ratem!
O quantus instat navitas sudor tuis
  Tibique pallor luteus
Et illa non virilis ejulatio,
  Preces et aversum ad Jovem,
Ionius udo cum remugiens sinus
  Noto carinam ruperit!
Opima quod si praeda curvo litore
  Porrecta mergos juveris,
Libidinosus immolabitur caper
  Et agna Tempestatibus.

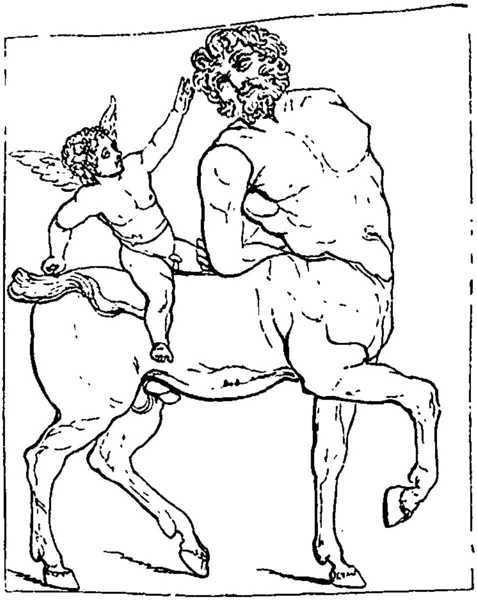
CARMEN XI.—AD PETTIUM.

Petti, nihil me sicut antea juvat
  Scribere versiculos amore percussum gravi,
Amore, qui me praeter omnes expetit
  Mollibus in pueris aut in puellis urere.
Hic tertius December, ex quo destiti
  Inachia furere silvis honorem decutit.
Heu me, per Urbem, nam pudet tanti mali,
  Fabula quanta fui! Conviviorum et poenitet,
In quis amantem languor et silentium
  Arguit et latere petitus imo spiritus.
Contrane lucrum nil valere candidum
  Pauperis ingenium? querebar applorans tibi,
Simul calentis inverecundus deus
  Fervidiore mero arcana promorat loco.
Quod si meis inaestuet praecordiis
  Libera bilis, ut haec ingrata ventis dividat
Fomenta vulnus nil malum levantia,
  Desinet imparibus certare summotus pudor.
Ubi haec severus te palam laudaveram,
  Jussus abire domum ferebar incerto pede
Ad non amicos, heu! mihi postes et heu!
  Limina dura, quibus lumbos et infregi latus.
Nunc gloriantis quamlibet mulierculam
  Vincere mollitie amor Lycisci me tenet,
Unde expedire non amicorum queant
  Libera consilia nec contumeliae graves,
Sed alius ardor aut puellae candidae
  Aut teretis pueri longam renodantis comam.



CARMEN XII.—IN ANUM LIBIDINOSAM.

Quid tibi vis, mulier nigris dignissima barris?
  Munera quid mihi quidve tabellas
Mittis nec firmo juveni neque naris obesae?
  Namque sagacius unus odoror,
Polypus an gravis hirsutis cubet hircus in alis,
  Quam canis acer, ubi lateat sus.
Qui sudor vietis et quam malus undique membris
  Crescit odor, cum pene soluto
Indomitam properat rabiem sedare; neque illi
  Jam manet humida creta colorque
Stercore fucatus crocodili, jamque subando
  Tenta cubilia tectaque rumpit!
Vel mea cum saevis agitat fastidia verbis:
  Inachia langues minus ac me;
Inachiam ter nocte potes, mihi semper ad unum
  Mollis opus. Pereat male, quae te
Lesbia quaerenti taurum monstravit inertem,
  Cum mihi Cous adesset Amyntas,
Cujus in indomito constantior inguine nervus
  Quam nova collibus arbor inhaeret.
Muricibus Tyriis iteratae vellera lanae
  Cui properabantur? Tibi nempe,
Ne foret aequales inter conviva, magis quem
  Diligeret mulier sua quam te.
O ego non felix, quam tu fugis, ut pavet acres
  Agna lupos capreaeque leones!



Carmen XIII.—Ad amicos.

Horrida tempestas caelum contraxit et imbres
  Nivesque deducunt Jovem; nunc mare, nunc silvae
Threïcio Aquilone sonant: rapiamus, amici,
  Occasionem de die, dumque virent genua
Et decet, obducta solvatur fronte senectus.
  Tu vina Torquata move consule pressa meo.
Cetera mitte loqui: deus haec fortasse benigna
  Reducet in sedem vice. Nunc et Achaemenio
Perfundi nardo juvat et fide Cyllenea
  Levare diris pectora sollicitudinibus;
Nobilis ut grandi cecinit Centaurus alumno:
  Invicte, mortalis dea nate puer Thetide,
Te manet Assaraci tellus, quam frigida parvi
  Findunt Scamandri flumina lubricus et Simoïs,
Unde tibi reditum certo subtemine Parcae
  Rupere, nec mater domum caerula te revehet.
Illic omne malum vino cantuque levato,
  Deformis aegrimoniae dulcibus alloquiis.

Carmen XIV.—Ad Maecenatem.

Mollis inertia cur tantam diffuderit imis
  Oblivionem sensibus,
Pocula Lethaeos ut si ducentia somnos
  Arente fauce traxerim,
Candide Maecenas, occidis saepe rogando:
  Deus, deus nam me vetat
Inceptos, olim promissum carmen, iambos
  Ad umbilicum adducere
Non aliter Samio dicunt arsisse Bathyllo
  Anacreonta Teïum,
Qui persaepe cava testudine flevit amorem
  Non elaboratum ad pedem.
Ureris ipse miser: quod si non pulchrior ignis
  Accendit obsessam Ilion,
Gaude sorte tua; me libertina neque uno
  Contenta Phryne macerat.

Carmen XV.—Ad Neaeram.

Nox erat et caelo fulgebat luna sereno
  Inter minora sidera,
Cum tu magnorum numen laesura deorum
  In verba jurabas mea,
Artius atque hedera procera adstringitur ilex,
  Lentis adhaerens brachiis:
Dum pecori lupus et nautis infestus Orion
  Turbaret hibernum mare,
Intonsosque agitaret Apollinis aura capillos,
  Fore hunc amorem mutuum.
O dolitura mea multum virtute Neaera!
  Nam si quid in Flacco viri est,
Non feret assiduas potiori te dare noctes,
  Et quaeret iratus parem,
Nec semel offensae cedet constantia formae,
  Si certus intrarit dolor.
Et tu, quicunque es felicior atque meo nunc
  Superbus incedis malo,
Sis pecore et multa dives tellure licebit
  Tibique Pactolus fluat,
Nec te Pythagorae fallant arcana renati,
  Formaque vincas Nirea,
Eheu translatos alio maerebis amores:
  Ast ego vicissim risero.

Carmen XVI.—Ad populum Romanum.

Altera jam teritur bellis civilibus aetas,
  Suis et ipsa Roma viribus ruit:
Quam neque finitimi valuerunt perdere Marsi
  Minacis aut Etrusca Porsenae manus,
Aemula nec virtus Capuae nec Spartacus acer
  Novisque rebus infidelis Allobrox,
Nec fera caerulea domuit Germania pube
  Parentibusque abominatus Hannibal,
Impia perdemus devoti sanguinis aetas,
  Ferisque rursus occupabitur solum.
Barbarus heu cineres insistet victor et Urbem
  Eques sonante verberabit ungula,
Quaeque carent ventis et solibus ossa Quirini,
  Nefas videre! dissipabit insolens.
Forte quid expediat communiter aut melior pars
  Malis carere quaeritis laboribus:
Nulla sit hac potior sententia, Phocaeorum
  Velut profugit exsecrata civitas
Agros atque Lares patrios habitandaque fana
  Apris reliquit et rapacibus lupis,
Ire pedes quocunque ferent, quocunque per undas
  Notus vocabit aut protervus Africus.

Sic placet? an melius quis habet suadere? Secunda
  Ratem occupare quid moramur alite?
Sed juremus in haec: simul imis saxa renarint
  Vadis levata, ne redire sit nefas;
Neu conversa domum pigeat dare lintea, quando
  Padus Matina laverit cacumina,
In mare seu celsus procurrerit Apenninus,
  Novaque monstra junxerit libidine
Mirus amor, juvet ut tigres subsidere cervis,
  Adulteretur et columba miluo,
Credula nec ravos timeant armenta leones,
  Ametque salsa levis hircus aequora.
Haec, et quae poterunt reditus abscindere dulces,
  Eamus omnis exsecrata civitas,
Aut pars indocili melior grege; mollis et exspes
  Inominata perprimat cubilia!
Vos, quibus est virtus, muliebrem tollite luctum
  Etrusca praeter et volate litora.
Nos manet Oceanus circumvagus: arva, beata
  Petamus arva divites et insulas,
Reddit ubi Cererem tellus inarata quotannis
  Et imputata floret usque vinea,
Germinat et nunquam fallentis termes olivae,
  Suamque pulla ficus ornat arborem,
Mella cava manant ex ilice, montibus altis
  Levis crepante lympha desilit pede.
Illic injussae veniunt ad mulctra capellae,
  Refertque tenta grex amicus ubera;
Nec vespertinus circumgemit ursus ovile,
  Neque intumescit alta viperis humus.
Pluraque felices mirabimur: ut neque largis
  Aquosus Eurus arva radat imbribus,
Pinguia nec siccis urantur semina glebis,
  Utrumque rege temperante caelitum.
Non huc Argoo contendit remige pinus,
  Neque impudica Colchis intulit pedem;
Non huc Sidonii torserunt cornua nautae
  Laboriosa nec cohors Ulixei.
Nulla nocent pecori contagia, nullius astri
  Gregem aestuosa torret impotentia.
Jupiter illa piae secrevit litora genti,
  Ut inquinavit aere tempus aureum;
Aere, dehinc ferro duravit secula, quorum
  Piis secunda vate me datur fuga.

Carmen XVII.—Ad Canidiam.

Jam jam efficaci do manus scientiae,
Supplex et oro regna per Proserpinae,
Per et Dianae non movenda numina,
Per atque libros carminum valentium
Refixa caelo devocare sidera,
Canidia, parce vocibus tandem sacris
Citumque retro solve, solve turbinem.
Movit nepotem Telephus Nereïum,
In quem superbus ordinarat agmina
Mysorum et in quem tela acuta torserat.
Unxere matres Iliae addictum feris
Alitibus atque canibus homicidam Hectorem,
Postquam relictis moenibus rex procidit
Heu pervicacis ad pedes Achilleï.
Setosa duris exuere pellibus
Laboriosi remiges Ulixeï
Volente Circa membra; tunc mens et sonus
Relapsus atque notus in vultus honor.
Dedi satis superque poenarum tibi,
Amata nautis multum et institoribus.
Fugit juventas et verecundus color
Reliquit ossa pelle amicta lurida;
Tuis capillus albus est odoribus;
Nullum ab labore me reclinat otium;

Urget diem nox et dies noctem, neque est
Levare tenta spiritu praecordia.
Ergo negatum vincor ut credam miser,
Sabella pectus increpare carmina
Caputque Marsa dissilire nenia.
Quid amplius vis? O mare, O terra, ardeo,
Quantum neque atro delibutus Hercules
Nessi cruore, nec Sicana fervida
Virens in Aetna flamma; tu, donec cinis
Injuriosis aridus ventis ferar,
Cales venenis officina Colchicis.
Quae finis aut quod me manet stipendium?
Effare; jussas cum fide poenas luam,
Paratus expiare, seu poposceris
Centum juvencos, sive mendaci lyra
Voles sonari: tu pudica, tu proba
Perambulabis astra sidus aureum.
Infamis Helenae Castor offensus vicem
Fraterque magni Castoris, victi prece,
Adempta vati reddidere lumina.
Et tu, potes nam, solve me dementia,
O nec paternis obsoleta sordibus,
Neque in sepulcris pauperum prudens anus
Novendiales dissipare pulveres.
Tibi hospitale pectus et purae manus,
Tuusque venter Pactumeius, et tuo
Cruore rubros obstetrix pannos lavit,
Utcunque fortis exilis puerpera.

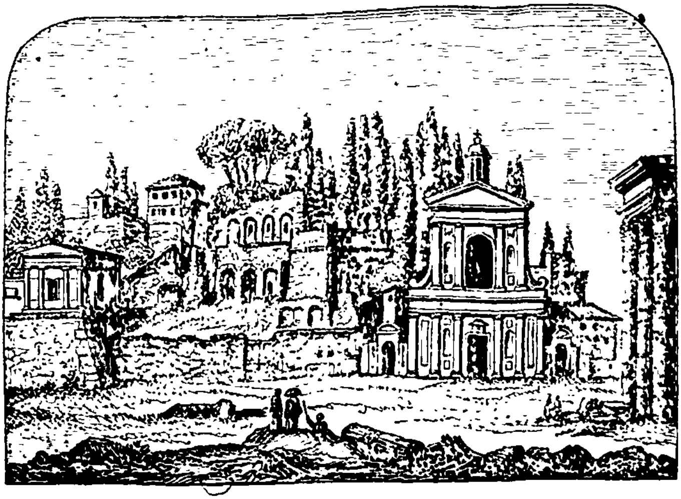
Can. Quid obseratis auribus fundis preces?
Non saxa nudis surdiora navitis
Neptunus alto tundit hibernus salo.
Inultus ut tu riseris Cotyttia
Vulgata, sacrum liberi Cupidinis,
Et Esquilini pontifex venefici
Impune ut urbem nomine impleris meo?
Quid proderat ditasse Pelignas anus,
Velociusve miscuisse toxicum?
Sed tardiora fata te votis manent:
Ingrata misero vita ducenda est in hoc,
Novis ut usque suppetas laboribus.
Optat quietem Pelopis infidi pater,
Egens benignae Tantalus semper dapis,
Optat Prometheus obligatus aliti,
Optat supremo collocare Sisyphus
In monte saxum; sed vetant leges Jovis.

Voles modo altis desilire turribus,
Modo ense pectus Norico recludere,
Frustraque vincla gutturi nectes tuo,
Fastidiosa tristis aegrimonia.
Vectabor humeris tunc ego inimicis eques,
Meaeque terra cedet insolentiae.
An quae movere cereas imagines,
Ut ipse nosti curiosus, et polo
Deripere lunam vocibus possim meis,
Possim crematos excitare mortuos
Desiderique temperare pocula,
Plorem artis in te nil agentis exitus?

Q. HORATII FLACCI

SATIRARUM

LIBER PRIMUS.

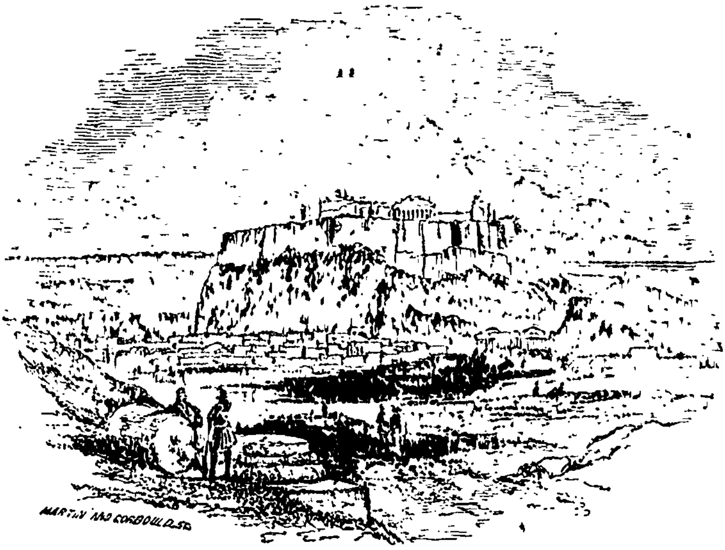


Satira I.

Qui fit, Maecenas, ut nemo, quam sibi sortem
Seu ratio dederit seu fors objecerit, illa
Contentus vivat, laudet diversa sequentes?
O fortunati mercatores! gravis annis
Miles ait multo jam fractus membra labore.
Contra mercator navem, jactantibus Austris:
Militia est potior. Quid enim? Concurritur: horae
Momento cita mors venit aut victoria laeta.
Agricolam laudat juris legumque peritus,
Sub galli cantum consultor ubi ostia pulsat.
Ille datis vadibus qui rure extractus in urbem est,
Solos felices viventes clamat in urbe.
Cetera de genere hoc, adeo sunt multa, loquacem
Delassare valent Fabium. Ne te morer, audi,
Quo rem deducam. Si quis deus, En ego, dicat,
Jam faciam quod vultis: eris tu, qui modo miles,
Mercator; tu, consultus modo, rusticus: hinc vos,
Vos hinc mutatis discedite partibus. Eia!
Quid statis? Nolint. Atqui licet esse beatis.
Quid causae est, merito quin illis Jupiter ambas
Iratus buccas inflet neque se fore posthac
Tam facilem dicat, votis ut praebeat aurem?
Praeterea, ne sic, ut qui jocularia ridens

Percurram; quamquam ridentem dicere verum
Quid vetat? ut pueris olim dant crustula blandi
Doctores, elementa velint ut discere prima;
Sed tamen amoto quaeramus seria ludo.
Ille gravem duro terram qui vertit aratro,
Perfidus hic caupo, miles nautaeque, per omne
Audaces mare qui currunt, hac mente laborem
Sese ferre, senes ut in otia tuta recedant,
Aiunt, cum sibi sint congesta cibaria: sicut
Parvula, nam exemplo est, magni formica laboris
Ore trahit quodcunque potest atque addit acervo,
Quem struit, haud ignara ac non incauta futuri.
Quae, simul inversum contristat Aquarius annum
Non usquam prorepit et illis utitur ante
Quaesitis sapiens, cum te neque fervidus aestus
Demoveat lucro, neque hiems, ignis, mare, ferrum,
Nil obstet tibi, dum ne sit te ditior alter.
Quid juvat immensum te argenti pondus et auri
Furtim defossa timidum deponere terra?
Quod si comminuas, vilem redigatur ad assem.
At, ni id fit, quid habet pulchri constructus acervus?
Milia frumenti tua triverit area centum,
Non tuus hoc capiet venter plus ac meus; ut si
Reticulum panis venales inter onusto
Forte vehas humero, nihilo plus accipias quam
Qui nil portarit. Vel dic, quid referat intra
Naturae fines viventi, jugera centum an
Mille aret? At suave est ex magno tollere acervo.
Dum ex parvo nobis tantundem haurire relinquas,
Cur tua plus laudes cumeris granaria nostris?

Ut tibi si sit opus liquidi non amplius urna
Vel cyatho et dicas: Magno de flumine mallem
Quam ex hoc fonticulo tantundem sumere. Eo fit,
Plenior ut si quos delectet copia justo,
Cum ripa simul avulsos ferat Aufidus acer.
At qui tantuli eget, quanto est opus, is neque limo
Turbatam haurit aquam neque vitam amittit in undis.
At bona pars hominum decepta cupidine falso,
Nil satis est, inquit, quia tanti, quantum habeas, sis.
Quid facias illi? Jubeas miserum esse, libenter



Quatenus id facit; ut quidam memoratur Athenis
Sordidus ac dives populi contemnere voces
Sic solitus: Populus me sibilat; at mihi plaudo
Ipse domi, simul ac nummos contemplor in arca.
Tantalus a labris sitiens fugientia captat
Flumina . . . Quid rides? Mutato nomine de te
Fabula narratur; congestis undique saccis
Indormis inhians et tamquam parcere sacris
Cogeris aut pictis tamquam gaudere tabellis.
Nescis quo valeat nummus? quem praebeat usum?
Panis ematur, olus, vini sextarius, adde,
Quis humana sibi doleat natura negatis.

An vigilare metu exanimem, noctesque diesque
Formidare malos fures, incendia, servos,
Ne te compilent fugientes, hoc juvat? Horum
Semper ego optarim pauperrimus esse bonorum.
  At si condoluit tentatum frigore corpus,
Aut alius casus lecto te affixit, habes qui
Assideat, fomenta paret, medicum roget, ut te
Suscitet ac natis reddat carisque propinquis?
Non uxor salvum te vult, non filius; omnes
Vicini oderunt, noti, pueri atque puellae.
Miraris, cum tu argento post omnia ponas,
Si nemo praestet quem non merearis amorem?
At si cognatos nullo natura labore
Quos tibi dat, retinere velis servareque amicos,
Infelix operam perdas, ut si quis asellum
In Campo doceat parentem currere frenis.
  Denique sit finis quaerendi, cumque habeas plus,
Pauperiem metuas minus et finire laborem
Incipias, parto quod avebas, ne facias quod
Ummidius quidam. Non longa est fabula: dives,
Ut metiretur nummos, ita sordidus, ut se
Non unquam servo melius vestiret, ad usque
Supremum tempus, ne se penuria victus
Opprimeret, metuebat. At hunc liberta securi
Divisit medium, fortissima Tyndaridarum.
  Quid mi igitur suades? Ut vivam Maenius? Aut sic
Ut Nomentanus? Pergis pugnantia secum
Frontibus adversis componere: non ego, avarum
Cum veto te fieri, vappam jubeo ac nebulonem.
Est inter Tanaïn quiddam socerumque Viselli.
Est modus in rebus, sunt certi denique fines,
Quos ultra citraque nequit consistere rectum.
  Illuc, unde abii, redeo, nemo ut avarus
Se probet ac potius laudet diversa sequentes,
Quodque aliena capella gerat distentius uber,
Tabescat, neque se majori pauperiorum
Turbae comparet, hunc atque hunc superare laboret.
Sic festinanti semper locupletior obstat,
Ut, cum carceribus missos rapit ungula currus,
Instat equis auriga suos vincentibus, illum
Praeteritum temnens extremos inter euntem.
Inde fit, ut raro, qui se vixisse beatum
Dicat et exacto contentus tempore vita
Cedat uti conviva satur, reperire queamus.
  Jam satis est. Ne me Crispini scrinia lippi
Compilasse putes, verbum non amplius addam.

SATIRA II.

Ambubaiarum collegia, pharmacopolae,
Mendici, mimae, balatrones, hoc genus omne
Maestum ac sollicitum est cantoris morte Tigelli:
Quippe benignus erat. Contra hic, ne prodigus esse
Dicatur metuens, inopi dare nolit amico,
Frigus quo duramque famem propellere possit.
Hunc si perconteris, avi cur atque parentis
Praeclaram ingrata stringat malus ingluvie rem,
Omnia conductis coëmens obsonia nummis:
Sordidus atque animi quod parvi nolit haberi,
Respondet; laudatur ab his, culpatur ab illis.
Fufidius vappae famam timet ac nebulonis,
Dives agris, dives positis in fenore nummis:
Quinas hic capiti mercedes exsecat atque,
Quanto perditior quisque est, tanto acrius urget;
Nomina sectatur modo sumpta veste virili

Sub patribus duris tironum. Maxime, quis non,
Jupiter! exclamat, simul atque audivit? At in se,
Pro quaestu sumptum facit hic. Vix credere possis
Quam sibi non sit amicus, ita ut pater ille, Terenti
Fabula quem miserum nato vixisse fugato
Inducit, non se pejus cruciaverit atque hic.
Si quis nunc quaerat, Quo res haec pertinet? Illuc:
Dum vitant stulti vitia, in contraria currunt.
Maltinus tunicis demissis ambulat; est qui
Inguen ad obscoenum subductis usque facetus;
Pastillos Rufillus olet, Gargonius hircum.
Nil medium est. Sunt qui nolint tetigisse nisi illas,
Quarum subsuta talos tegat instita veste:
Contra alius nullam nisi olenti in fornice stantem.
Quidam notus homo cum exiret fornice, Macte
Virtute esto, inquit sententia dia Catonis.
Nam simul ac venas inflavit tetra libido,
Huc juvenes aequum est descendere, non alienas
Permolere uxores. Nolim laudarier, inquit,
Sic me, mirator cunni Cupiennius albi.
Audire est operae pretium, procedere recte
Qui moechos non vultis, ut omni parte laborent;
Utque illis multo corrupta dolore voluptas,
Atque haec rara, cadat dura inter saepe pericla.
Hic se præcipitem tecto dedit; ille flagellis
Ad mortem caesus; fugiens hic decidit acrem
Praedonum in turbam; dedit hic pro corpore nummos;
Hunc perminxerunt calones; quin etiam illud
Accidit, ut quidam testes caudamque salacem
Demeteret ferro. Jure, omnes; Galba negabat.
Tutior at quanto merx est in classe secunda,
Libertinarum dico, Sallustius in quas
Non minus insanit, quam qui moechatur. At hic si,
Qua res, qua ratio suaderet quaque modeste
Munifico esse licet, vellet bonus atque benignus
Esse, daret quantum satis esset nec sibi damno
Dedecorique foret. Verum hoc se amplectitur uno,
Hoc amat et laudat: Matronam nullam ego tango.
Ut quondam Marsaeus, amator Originis ille,
Qui patrium mimae donat fundumque laremque,
Nil fuerit mi, inquit, cum uxoribus unquam alienis.
Verum est cum mimis, est cum meretricibus, unde
Fama malum gravius quam res trahit. An tibi abunde
Personam satis est, non illud, quidquid ubique
Officit, evitare? Bonam deperdere famam,

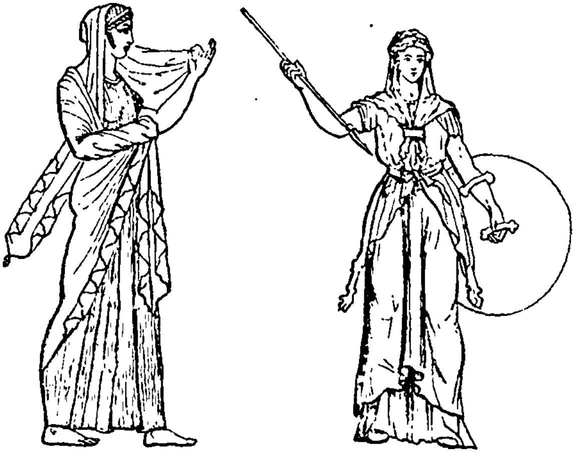
Rem patris oblimare, malum est ubicunque. Quid inter-
Est in matrona, ancilla peccesne togata?

  Villius in Fausta Sullae gener, hoc miser uno
Nomine deceptus, poenas dedit usque superque
Quam satis est, pugnis caesus ferroque petitus,
Exclusus fore, cum Longarenus foret intus.
Huic si mutonis verbis mala tanta videntis
Diceret haec animus: Quid vis tibi? numquid ego a te
Magno prognatum deposco consule cunnum
Velatumque stola, mea cum conferbuit ira?
Quid responderet? Magno patre nata puella est.
At quanto meliora monet pugnantiaque istis
Dives opis natura suae, tu si modo recte
Dispensare velis ac non fugienda petendis
Immiscere. Tuo vitio rerumne labores,
Nil referre putas? Quare, ne poeniteat te,
Desine matronas sectarier, unde laboris
Plus haurire mali est quam ex re decerpere fructus.
Nec magis huic inter niveos viridesque lapillos
Sit licet hoc, Cerinthe, tuum, tenerum est femur aut crus
Rectius, atque etiam melius persaepe togatae est.
Adde huc, quod mercem sine fucis gestat, aperte
Quod venale habet ostendit, nec, si quid honesti est
Jactat habetque palam, quaerit quo turpia celet.
  Regibus hic mos est: ubi equos mercantur, opertos
Inspiciunt, ne, si facies, ut saepe, decora
Molli fulta pede est, emptorem inducat *hiantem,*
Quod pulchrae clunes, breve quod caput, *ardua cervix.*
Hoc illi recte: ne corporis *optima Lyncei*
Contemplere oculis, Hypsaea caecior *illa,*
Quae mala sunt, spectes. *O crus! O brachia! Verum*
Depygis, nasuta, brevi latere ac *pede longo est.*
Matronae praeter faciem nil cernere *possis,*
Cetera, ni Catia est, demissa veste tegentis.

Si interdicta petes, vallo circumdata, nam te
Hoc facit insanum, multae tibi tum officient res,
Custodes, lectica, ciniflones, parasitae,
Ad talos stola demissa et circumdata palla,
Plurima, quae invideant pure apparere tibi rem.
   Altera, nil obstat: Cois tibi paene videre est
Ut nudam, ne crure malo, ne sit pede turpi;
Metiri possis oculo latus. An tibi mavis
Insidias fieri pretiumque avellier ante
Quam mercem ostendi? "Leporem venator ut alta
In nive sectetur, positum sic tangere nolit,"
Cantat et apponit: "Meus est amor huic similis; nam
Transvolat in medio posita et fugientia captat."—
Hiscine versiculis speras tibi posse dolores
Atque aestus curasque graves e pectore pelli?
Nonne, cupidinibus statuat natura modum quem,
Quid latura sibi quid sit dolitura negatum,
Quaerere plus prodest et inane abscindere soldo?
Num, tibi cum fauces urit sitis, aurea quaeris
Pocula? num esuriens fastidis omnia praeter
Pavonem rhombumque? Tument tibi cum inguina, num, si
Ancilla aut verna est praesto puer, impetus in quem
Continuo fiat, malis tentigine rumpi?
Non ego: namque parabilem amo venerem facilemque.
Illam, "Post paulo," "Sed pluris," "Si exierit vir,"
Gallis, hanc Philodemus ait sibi, quae neque magno
Stet pretio neque cunctetur, cum est jussa venire.
Candida rectaque sit; munda hactenus, ut neque longa
Nec magis alba velit, quam dat natura, videri.
Haec ubi supposuit dextro corpus mihi laevum,
Ilia et Egeria est: do nomen quodlibet illi,
Nec vereor, ne, dum futuo, vir rure recurrat,
Janua frangatur, latret canis, undique magno
Pulsa domus strepitu resonet, vepallida lecto
Desiliat mulier, miseram se conscia clamet,
Cruribus haec metuat, doti deprensa egomet mi.
Discincta tunica fugiendum est ac pede nudo,
Ne nummi pereant aut puga aut denique fama.
Deprendi miserum est; Fabio vel judice vincam.

SATIRA III.

Omnibus hoc vitium est cantoribus, inter amicos
Ut nunquam inducant animum cantare rogati,
Injussi nunquam desistant. Sardus habebat
Ille Tigellius hoc. Caesar, qui cogere posset,
Si peteret per amicitiam patris atque suam, non
Quidquam proficeret; si collibuisset, ab ovo
Usque ad mala citaret, Io Bacche! modo summa
Voce, modo hac, resonat quae chordis quatuor ima.
Nil aequale homini fuit illi; saepe velut qui
Currebat fugiens hostem, persaepe velut qui

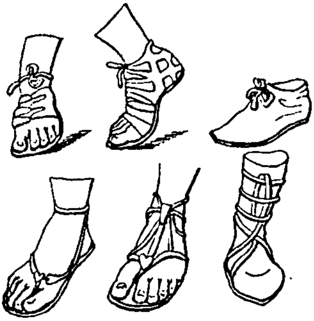


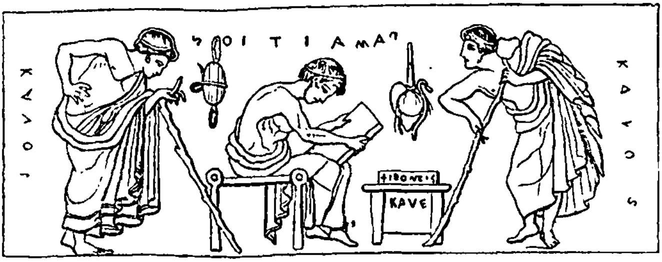
Junonis sacra ferret; habebat saepe ducentos,
Saepe decem servos; modo reges atque tetrarchas,
Omnia magna, loquens, modo: Sit mihi mensa tripes et
Concha salis puri et toga, quae defendere frigus
Quamvis crassa queat. Decies centena dedisses
Huic parco paucis contento, quinque diebus
Nil erat in loculis. Noctes vigilibat ad ipsum
Mane, diem totum stertebat; nil fuit unquam
Sic impar sibi. Nunc aliquis dicat mihi: Quid tu?

Nullane habes vitia? Immo alia et fortasse minora.
Maenius absentem Novium cum carperet, Heus tu,
Quidam ait, ignoras te? an ut ignotum dare nobis
Verba putas? Egomet mi ignosco, Maenius inquit.
Stultus et improbus hic amor est dignusque notari.
Cum tua pervideas oculis mala lippus inunctis,
Cur in amicorum vitiis tam cernis acutum,
Quam aut aquila aut serpens Epidaurius? At tibi contra
Evenit, inquirant vitia ut tua rursus et illi.
Iracundior est paulo, minus aptus acutis
Naribus horum hominum; rideri possit eo, quod
Rusticius tonso toga defluit et male laxus
In pede calceus haeret: at est bonus, ut melior vir
Non alius quisquam, at tibi amicus, at ingenium ingens
Inculto latet hoc sub corpore. Denique te ipsum
Concute, num qua tibi vitiorum inseverit olim
Natura aut etiam consuetudo mala; namque
Neglectis urenda filix innascitur agris.
  Illuc praevertamur, amatorem quod amicae
Turpia decipiunt caecum vitia, aut etiam ipsa haec
Delectant, veluti Balbinum polypus Hagnae.
Vellem in amicitia sic erraremus et isti
Errori nomen virtus posuisset honestum.
At pater ut nati, sic nos debemus, amici
Si quod sit vitium, non fastidire: strabonem
Appellat *paetum* pater, et *pullum*, male parvus
Si cui filius est, ut abortivus fuit olim
Sisyphus; hunc *varum* distortis cruribus; illum
Balbutit *scaurum*, pravis fultum male talis.
Parcius hic vivit: *frugi* dicatur. Ineptus
Et jactantior hic paulo est: *concinnus* amicis
Postulat ut videatur. At est truculentior atque
Plus aequo liber: *simplex fortis*que habeatur;
Caldior est: *acres* inter numeretur. Opinor,
Haec res et jungit, junctos et servat amicos.
  At nos virtutes ipsas invertimus atque
Sincerum cupimus vas incrustare. Probus quis
Nobiscum vivit, multum demissus homo: illi
Tardo cognomen, *pingui* damus. Hic fugit omnes
Insidias nullique malo latus obdit apertum,
Cum genus hoc inter vitae versetur, ubi acris
Invidia atque vigent ubi crimina: pro bene sano
Ac non incauto *fictum astutum*que vocamus.
Simplicior quis et est, qualem me saepe libenter
Obtulerim tibi, Maecenas, ut forte legentem
Aut tacitum impellat quovis sermone molestus:

Communi sensu plane caret, inquimus. Eheu!
Quam temere in nosmet legem sancimus iniquam!
Nam vitiis nemo sine nascitur; optimus ille est,
Qui minimis urgetur. Amicus dulcis, ut aequum est,
Cum mea compenset vitiis bona; pluribus hisce,
Si modo plura mihi bona sunt, inclinet, amari
Si volet: hac lege in trutina ponetur eadem.
Qui, ne tuberibus propriis offendat amicum,
Postulat, ignoscet verrucis illius; aequum est,
Peccatis veniam poscentem reddere rursus.
Denique, quatenus excidi penitus vitium irae,
Cetera item nequeunt stultis haerentia, cur non
Ponderibus modulisque suis ratio utitur, ac res
Ut quaeque est, ita suppliciis delicta coërcet?
Si quis eum servum, patinam qui tollere jussus
Semesos pisces tepidumque ligurierit jus,
In cruce suffigat, Labeone insanior inter
Sanos dicatur. Quanto hoc furiosius atque
Majus peccatum est: Paullum deliquit amicus,
Quod nisi concedas, habeare insuavis, acerbus:
Odisti et fugis, ut Rusonem debitor aeris,
Qui nisi, cum tristes misero venere Kalendae,
Mercedem aut nummos unde unde extricat, amaras
Porrecto jugulo historias captivus ut audit.
Comminxit lectum potus mensave catillum
Evandri manibus tritum dejecit: ob hanc rem
Aut positum ante mea quia pullum in parte catini
Sustulit esuriens, minus hoc jucundus amicus
Sit mihi? Quid faciam, si furtum fecerit, aut si
Prodiderit commissa fide sponsumve negarit?
Quis paria esse fere placuit peccata, laborant,
Cum ventum ad verum est; sensus moresque repugnant
Atque ipsa utilitas, justi prope mater et aequi.
Cum prorepserunt primis animalia terris,
Mutum et turpe pecus, glandem atque cubilia propter
Unguibus et pugnis, dein fustibus, atque ita porro
Pugnabant armis, quae post fabricaverat usus,
Donec verba, quibus voces sensusque notarent,
Nominaque invenere; dehinc absistere bello,
Oppida coeperunt munire et ponere leges,
Ne quis fur esset, neu latro, neu quis adulter.
Nam fuit ante Helenam cunnus teterrima belli
Causa, sed ignotis perierunt mortibus illi,
Quos Venerem incertam rapientes more ferarum
Viribus editior caedebat, ut in grege taurus.
Jura inventa metu injusti fateare necesse est,

Tempora si fastosque velis evolvere mundi.
Nec natura potest justo secernere iniquum,
Dividit ut bona diversis, fugienda petendis;
Nec vincet ratio hoc, tantundem ut peccet idemque,
Qui teneros caules alieni fregerit horti,
Et qui nocturnus sacra divum legerit. Adsit
Regula, peccatis quae poenas irroget aequas,
Ne scutica dignum horribili sectere flagello.
Nam, ut ferula caedas meritum majora subire
Verbera, non vereor, cum dicas esse pares res
Furta latrociniis et magnis parva mineris
Falce recisurum simili te, si tibi regnum
Permittant homines. Si dives, qui sapiens est,
Et sutor bonus et solus formosus et est rex;
Cur optas quod habes? Non nosti, quid pater, inquit,
Chrysippus dicat: Sapiens crepidas sibi nunquam
Nec soleas fecit, sutor tamen est sapiens. Qui?
Ut, quamvis tacet Hermogenes, cantor tamen atque
Optimus est modulator; ut Alfenius vafer, omni
Abjecto instrumento artis clausaque taberna,
Sutor erat, sapiens operis sic optimus omnis
Est opifex solus, sic rex. Vellunt tibi barbam
Lascivi pueri; quos tu nisi fuste coërces,
Urgeris turba circum te stante miserque
Rumperis et latras, magnorum maxime regum.
Ne longum faciam: dum tu quadrante lavatum
Rex ibis neque te quisquam stipator ineptum
Praeter Crispinum sectabitur, et mihi dulces
Ignoscent, si quid peccaro stultus, amici,
Inque vicem illorum patiar delicta libenter,
Privatusque magis vivam te rege beatus.



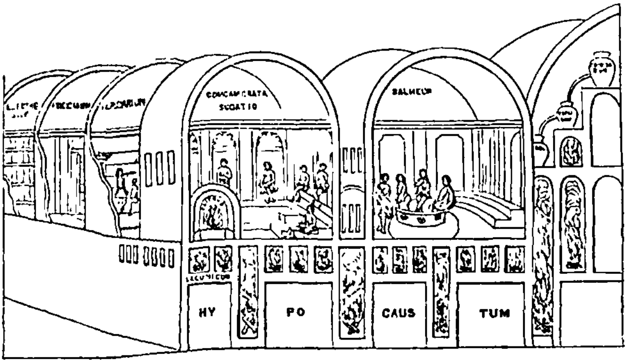


SATIRA IV.

Eupolis atque Cratinus Aristophanesque poëtae
Atque alii, quorum comoedia prisca virorum est,
Si quis erat dignus describi, quod malus ac fur,
Quod moechus foret aut sicarius aut alioqui
Famosus, multa cum libertate notabant.
Hinc omnis pendet Lucilius, hosce secutus
Mutatis tantum pedibus numerisque, facetus,
Emunctae naris, durus componere versus.
Nam fuit hoc vitiosus: in hora saepe ducentos,
Ut magnum, versus dictabat stans pede in uno.
Cum flueret lutulentus, erat quod tollere velles;
Garrulus atque piger scribendi ferre laborem,
Scribendi recte: nam ut multum, nil moror. Ecce,
Crispinus minimo me provocat: Accipe, si vis,
Accipiam tabulas; detur nobis locus, hora,
Custodes; videamus uter plus scribere possit.
Di bene fecerunt, inopis me quodque pusilli
Finxerunt animi, raro, et perpauca loquentis.
At tu conclusas hircinis follibus auras,
Usque laborantes, dum ferrum molliat ignis,
Ut mavis, imitare. Beatus Fannius ultro
Delatis capsis et imagine; cum mea nemo
Scripta legat vulgo recitare timentis ob hanc rem,
Quod sunt quos genus hoc minime juvat, utpote plures
Culpari dignos. Quemvis media erue turba:
Aut ob avaritiam aut misera ambitione laborat.

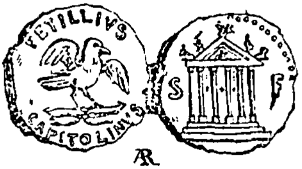
Hic nuptarum insanit amoribus, hic puerorum;
Hunc capit argenti splendor; stupet Albius aere;
Hic mutat merces surgente a sole ad eum, quo
Vespertina tepet regio; quin per mala praeceps
Fertur, uti pulvis collectus turbine, ne quid
Summa deperdat metuens aut ampliet ut rem.
Omnes hi metuunt verses, odere poëtas.
Foenum habet in cornu; longe fuge: dummodo risum
Excutiat sibi, non hic cuiquam parcet amico
Et, quodcunque semel chartis illeverit, omnes
Gestiet a furno redeuntes scire lacuque
Et pueros et anus. Agedum, pauca accipe contra.
Primum ego me illorum, dederim quibus esse poëtis,
Excerpam numero: neque enim concludere versum
Dixeris esse satis; neque si qui scribat uti nos
Sermoni propiora, putes hunc esse poëtam.
Ingenium cui sit, cui mens divinior atque os
Magna sonaturum, des nominis hujus honorem.
Idcirco quidam, comoedia necne poëma
Esset, quaesivere, quod acer spiritus ac vis
Nec verbis nec rebus inest, nisi quod pede certo
Differt sermoni, sermo merus. At pater ardens
Saevit, quod meretrice nepos insanus amica
Filius uxorem grandi cum dote recuset,
Ebrius et, magnum quod dedecus, ambulet ante
Noctem cum facibus. Numquid Pomponius istis
Audiret leviora, pater si viveret? Ergo
Non satis est puris versum perscribere verbis,
Quem si dissolvas, quivis stomachetur eodem
Quo personatus pacto pater. His, ego quae nunc,
Olim quae scripsit Lucilius, eripias si
Tempora certa modosque et, quod prius ordine verbum est,
Posterius facias, praeponens ultima primis,
Non, ut si solvas "Postquam Discordia tetra
Belli ferratos postes portasque refregit,"
Invenias etiam disjecti membra poëtae.
  Hactenus haec: alias, justum sit necne poëma,
Nunc illud tantum quaeram, meritone tibi sit
Suspectum genus hoc scribendi. Sulcius acer
Ambulat et Caprius, rauci male cumque libellis,
Magnus uterque timor latronibus; at bene si quis
Et vivat puris manibus, contemnat utrumque.
Ut sis tu similis Caeli Birrique latronum,
Non ego sum Capri neque Sulci: cur metuas me?
Nulla taberna meos habeat neque pila libellos,
Quis manus insudet vulgi Hermogenisque Tigelli:

Nec recito cuiquam nisi amicis, idque coactus,
Non ubivis coramve quibuslibet. In medio qui
Scripta foro recitent, sunt multi quique lavantes:



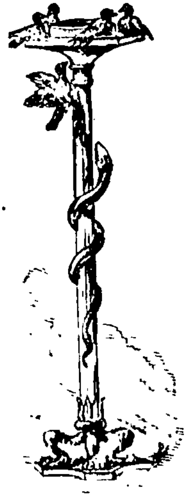
Suave locus voci resonat conclusus. Inanes
Hoc juvat, haud illud quaerentes, num sine sensu,
Tempore num faciant alieno. Laedere gaudes,
Inquit, et hoc studio pravus facis. Unde petitum
Hoc in me jacis? Est auctor quis denique eorum,
Vixi cum quibus? Absentem qui rodit amicum,
Qui non defendit alio culpante, solutos
Qui captat risus hominum famamque dicacis,
Fingere qui non visa potest, commissa tacere
Qui nequit: hic niger est, hunc tu, Romane, caveto.
Saepe tribus lectis videas coenare quaternos,
E quibus unus amet quavis adspergere cunctos
Praeter eum, qui praebet aquam; post hunc quoque potus,
Condita cum verax aperit praecordia Liber.
Hic tibi comis et urbanus liberque videtur,

Infesto nigris. Ego, si risi, quod ineptus
Pastillos Rufillus olet, Gargonius hircum,
Lividus et mordax videor tibi? Mentio si qua
De Capitolini furtis injecta Petilli



Te coram fuerit, defendas, ut tuus est mos:
Me Capitolinus convictore usus amicoque
A puero est causaque mea permulta rogatus
Fecit, et incolumis laetor quod vivit in urbe;
Sed tamen admiror, quo pacto judicium illud
Fugerit. Hic nigrae succus loliginis, haec est
Aerugo mera. Quod vitium procul afore chartis,
Atque animo prius, ut si quid promittere de me
Possum aliud vere, promitto. Liberius si
Dixero quid, si forte jocosius, hoc mihi juris
Cum venia dabis: insuevit pater optimus hoc me,
Ut fugerem, exemplis vitiorum quaeque notando.
Cum me hortaretur, parce, frugaliter atque
Viverem uti contentus eo quod mi ipse parasset:
Nonne vides, Albi ut male vivat filius utque
Barrus inops? Magnum documentum, ne patriam rem
Perdere quis velit. A turpi meretricis amore
Cum deterreret: Scetani dissimilis sis.
Ne sequerer moechas, concessa cum Venere uti
Possem: Deprensi non bella est fama Treboni,
Aiebat. Sapiens, vitatu quidque petitu
Sit melius, causas reddet tibi: mi satis est, si
Traditum ab antiquis morem servare tuamque,
Dum custodis eges, vitam famamque tueri
Incolumem possum; simul ac duraverit aetas
Membra animumque tuum, nabis sine cortice. Sic m
Formabat puerum dictis, et sive jubebat,
Ut facerem quid: Habes auctorem, quo facias hoc,
Unum ex judicibus selectis objiciebat;
Sive vetabat: An hoc inhonestum et inutile factu
Necne sit, addubites, flagret rumore malo cum
Hic atque ille? Avidos vicinum funus et aegros

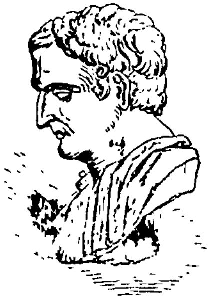
Exanimat mortisque metu sibi parcere cogit,
Sic teneros animos aliena opprobria saepe
Absterrent vitiis. Ex hoc ego sanus ab illis,
Perniciem quaecunque ferunt, mediocribus et quis
Ignoscas vitiis teneor; fortassis et istinc
Largiter abstulerit longa aetas, liber amicus,
Consilium proprium; neque enim, cum lectulus aut me
Porticus excepit, desum mihi. Rectius hoc est!
Hoc faciens vivam melius! Sic dulcis amicis
Occurram! Hoc quidam non belle; numquid ego illi
Imprudens olim faciam simile? Haec ego mecum
Compressis agito labris; ubi quid datur oti,
Illudo chartis. Hoc est mediocribus illis
Ex vitiis unum; cui si concedere nolis,
Multa poëtarum veniet manus, auxilio quae
Sit mihi; nam multo plures sumus ac veluti te
Judaei cogemus in hanc concedere turbam.



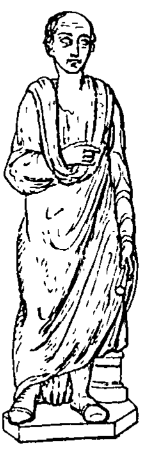
SATIRA V.

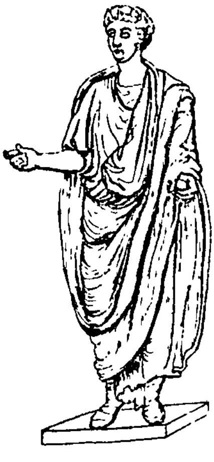
Egressum magna me excepit Aricia Roma
Hospitio modico; rhetor comes Heliodorus,
Graecorum longe doctissimus; inde Forum Appi,
Differtum nautis, cauponibus atque malignis.
Hoc iter ignavi divisimus, altius ac nos
Praecinctis unum: minus est gravis Appia tardis.
Hic ego propter aquam, quod erat deterrima, ventri
Indico bellum, coenantes haud animo aequo
Exspectans comites. Jam nox inducere terris
Umbras et caelo diffundere signa parabat;
Tum pueri nautis, pueris convicia nautae
Ingerere. Huc appelle! Trecentos inseris: ohe
Jam satis est! Dum aes exigitur, dum mula ligatur,
Tota abit hora. Mali culices ranaeque palustres
Avertunt somnos, absentem ut cantat amicam
Multa prolutus vappa nauta atque viator
Certatim. Tandem fessus dormire viator
Incipit, ac missae pastum retinacula mulae
Nauta piger saxo religat stertitque supinus.
Jamque dies aderat, nil cum procedere lintrem
Sentimus, donec cerebrosus prosilit unus
Ac mulae nautaeque caput lumbosque saligno
Fuste dolat: quarta vix demum exponimur hora.
Ora manusque tua lavimus, Feronia, lympha.
  Milia tum pransi tria repimus atque subimus
Impositum saxis late candentibus Anxur.

Huc venturus erat Maecenas, optimus atque
Cocceius, missi magnis de rebus uterque
Legati, aversos soliti componere amicos.
Hic oculis ego nigra meis collyria lippus
Illinere. Interea Maecenas advenit atque
Cocceius Capitoque simul Fonteius, ad unguem



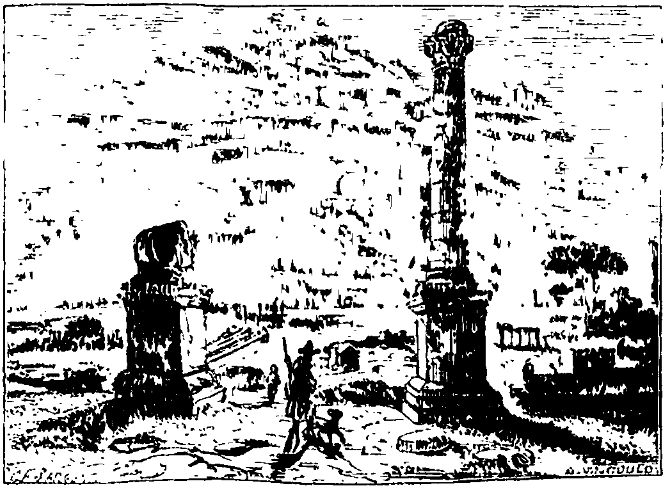
Factus homo, Antoni, non ut magis alter, amicus.
Fundos Aufidio Lusco praetore libenter
Linquimus, insani ridentes praemia scribae,
Praetextam et latum clavum prunaeque batillum.





In Mamurrarum lassi deinde urbe manemus,
Murena praebente domum, Capitone culinam.
  Postera lux oritur multo gratissima; namque
Plotius et Varius Sinuessae Virgiliusque
Occurrunt, animae, quales neque candidiores
Terra tulit neque quis me sit devinctior alter.
O qui complexus et gaudia quanta fuerunt!
Nil ego contulerim jucundo sanus amico.
  Proxima Campano ponti quae villula, tectum
Praebuit, et parochi quae debent ligna salemque.
Hinc muli Capuae clitellas tempore ponunt.
Lusum it Maecenas, dormitum ego Virgiliusque;
Namque pila lippis inimicum et ludere crudis.
  Hinc nos Coccei recipit plenissima villa,
Quae super est Caudi cauponas. Nunc mihi paucis
Sarmenti scurrae pugnam Messique Cicirrhi,
Musa, velim memores, et quo patre natus uterque
Contulerit lites. Messi clarum genus Osci;
Sarmenti domina exstat: ab his majoribus orti
Ad pugnam venere. Prior Sarmentus: Equi te
Esse feri similem dico. Ridemus, et ipse
Messius, Accipio, caput et movet. O, tua cornu
Ni foret exsecto frons, inquit, quid faceres, cum
Sic mutilus minitaris? At illi foeda cicatrix
Setosam laevi frontem turpaverat oris.
Campanum in morbum, in faciem permulta jocatus,
Pastorem saltaret uti Cyclopa rogabat:
Nil illi larva aut tragicis opus esse cothurnis.
Multa Cicirrhus ad haec: Donasset jamne catenam
Ex voto Laribus, quaerebat; scriba quod esset,
Nihilo deterius dominae jus esse. Rogabat
Denique, cur unquam fugisset, cui satis una
Farris libra foret, gracili sic tamque pusillo.
Prorsus jucunde coenam produximus illam.
  Tendimus hinc recta Beneventum, ubi sedulus hospes
Paene macros arsit dum turdos versat in igni;
Nam vaga per veterem dilapso flamma culinam
Vulcano summum properabat lambere tectum.
Convivas avidos coenam servosque timentes
Tum rapere atque omnes restinguere velle videres.
  Incipit ex illo montes Apulia notos
Ostentare mihi, quos torret Atabulus et quos
Nunquam erepsemus, nisi nos vicina Trivici
Villa recepisset, lacrimoso non sine fumo,
Udos cum foliis ramos urente camino.
Hic ego mendacem stultissimus usque puellam

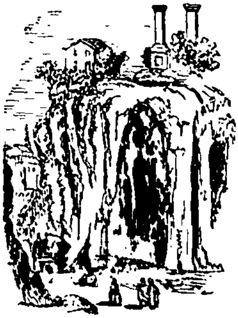
Ad mediam noctem exspecto: somnus tamen aufert
Intentum Veneri; tum immundo somnia visu
Nocturnam vestem maculant ventremque supinum.
  Quatuor hinc rapimur viginti et milia rhedis,
Mansuri oppidulo, quod versu dicere non est,
Signis perfacile est: venit vilissima rerum
Hic aqua; sed panis longe pulcherrimus, ultra
Callidus ut soleat humeris portare viator;
Nam Canusi lapidosus, aquae non ditior urna
Qui locus a forti Diomede est conditus olim.
Flentibus hinc Varius discedit maestus amicis.
  Inde Rubos fessi pervenimus, utpote longum
Carpentes iter et factum corruptius imbri.
Postera tempestas melior, via pejor ad usque
Bari moenia piscosi; dein Gnatia Lymphis
Iratis exstructa dedit risusque jocosque,
Dum flamma sine thura liquescere limine sacro
Persuadere cupit. Credat Judaeus Apella,
Non ego: namque deos didici securum agere aevum,
Nec, si quid miri faciat natura, deos id
Tristes ex alto caeli demittere tecto.
Brundisium longae finis chartaeque viaeque est.



Satira VI.

Non, quia, Maecenas, Lydorum quidquid Etruscos
Incoluit fines, nemo generosior est te,
Nec quod avus tibi maternus fuit atque paternus,
Olim qui magnis legionibus imperitarent,
Ut plerique solent, naso suspendis adunco
Ignotos, ut me libertino patre natum.
Cum referre negas, quali sit quisque parente
Natus, dum ingenuus, persuades hoc tibi vere,
Ante potestatem Tulli atque ignobile regnum
Multos saepe viros nullis majoribus ortos
Et vixisse probos, amplis et honoribus auctos;
Contra Laevinum, Valeri genus, unde superbus
Tarquinius regno pulsus fugit, unius assis
Non unquam pretio pluris licuisse, notante
Judice, quo nosti, populo, qui stultus honores
Saepe dat indignis et famae servit ineptus,
Qui stupet in titulis et imaginibus. Quid oportet
Nos facere a vulgo longe longeque remotos?
  Namque esto, populus Laevino mallet honorem
Quam Decio mandare novo, censorque moveret
Appius, ingenuo si non essem patre natus:
Vel merito, quoniam in propria non pelle quiessem.
Sed fulgente trahit constrictos Gloria curru

Non minus ignotos generosis. Quo tibi, Tilli,
Sumere depositum clavum fierique tribuno?
Invidia accrevit, privato quae minor esset.
Nam ut quisque insanus nigris medium impediit crus
Pellibus et latum demisit pectore clavum,
Audit continuo: Quis homo hic est? quo patre natus?
Ut si qui aegrotet quo morbo Barrus, haberi
Ut cupiat formosus, eat quacunque, puellis
Injiciat curam quaerendi singula, quali
Sit facie, sura, quali pede, dente, capillo:
Sic qui promittit cives, urbem sibi curae,
Imperium fore et Italiam, delubra deorum,
Quo patre sit natus, num ignota matre inhonestus,
Omnes mortales curare et quaerere cogit.
Tune Syri, Damae aut Dionysi filius, audes



Dejicere e saxo cives aut tradere Cadmo?
At Novius collega gradu post me sedet uno;
Namque est ille, pater quod erat meus. Hoc tibi Paullus
Et Messala videris? At hic, si plostra ducenta
Concurrantque foro tria funera magna, sonabit
Cornua quod vincatque tubas; saltem tenet hoc nos.
  Nunc ad me redeo libertino patre natum,
Quem rodunt omnes libertino patre natum,
Nunc, quia sum tibi, Maecenas, convictor; at olim,
Quod mihi pareret legio Romana tribuno.
Dissimile hoc illi est; quia non ut forsit honorem
Jure mihi invideat quivis, ita te quoque amicum,
Praesertim cautum dignos assumere, prava
Ambitione procul. Felicem dicere non hoc
Me possim, casu quod te sortitus amicum;
Nulla etenim mihi te fors obtulit: optimus olim

Virgilius, post hunc Varius dixere, quid essem.
Ut veni coram, singultim pauca locutus,
Infans namque pudor prohibebat plura profari,
Non ego me claro natum patre, non ego circum
Me Satureiano vectari rura caballo,
Sed, quod eram, narro. Respondes, ut tuus est mos,
Pauca: abeo; et revocas nono post mense jubesque
Esse in amicorum numero. Magnum hoc ego duco,
Quod placui tibi, qui turpi secernis honestum,
Non patre praeclaro, sed vita et pectore puro.
Atqui si vitiis mediocribus ac mea paucis
Mendosa est natura, alioqui recta, velut si
Egregio inspersos reprehendas corpore naevos,
Si neque avaritiam neque sordes aut mala lustra
Objiciet vere quisquam mihi, purus et insons,
Ut me collaudem, si et vivo carus amicis:
Causa fuit pater his, qui macro pauper agello
Noluit in Flavi ludum me mittere, magni
Quo pueri magnis e centurionibus orti,
Laevo suspensi loculos tabulamque lacerto,
Ibant octonis referentes Idibus aera:
Sed puerum est ausus Romam portare docendum
Artes, quas doceat quivis eques atque senator
Semet prognatos. Vestem servosque sequentes,
In magno ut populo, si qui vidisset, avita
Ex re praeberi sumptus mihi crederet illos.
Ipse mihi custos incorruptissimus omnes
Circum doctores aderat. Quid multa? Pudicum,
Qui primus virtutis honos, servavit ab omni
Non solum facto, verum opprobrio quoque turpi;
Nec timuit, sibi ne vitio quis verteret, olim
Si praeco parvas aut, ut fuit ipse, coactor
Mercedes sequerer; neque ego essem questus: at hoc nunc
Laus illi debetur et a me gratia major.
Nil me poeniteat sanum patris hujus, eoque
Non, ut magna dolo factum negat esse suo pars,
Quod non ingenuos habeat clarosque parentes,
Sic me defendam. Longe mea discrepat istis
Et vox et ratio: nam si natura juberet
A certis annis aevum remeare peractum
Atque alios legere ad fastum quoscunque parentes,
Optaret sibi quisque, meis contentus honestos
Fascibus et sellis nollem mihi sumere, demens
Judicio vulgi, sanus fortasse tuo, quod
Nollem onus haud unquam solitus portare molestum.
Nam mihi continuo major quaerenda foret res

Atque salutandi plures, ducendus et unus
Et comes alter, uti ne solus rusve peregreve
Exirem; plures calones atque caballi
Pascendi, ducenda petorrita. Nunc mihi curto
Ire licet mulo vel si libet usque Tarentum,
Mantica cui lumbos onere ulceret atque eques armos:
Objiciet nemo sordes mihi, quas tibi, Tilli,
Cum Tiburte via praetorem quinque sequuntur
Te pueri lasanum portantes oenophorumque.
Hoc ego commodius quam tu, praeclare senator,
Milibus atque aliis vivo. Quacunque libido est,
Incedo solus; percontor, quanti olus ac far;
Fallacem Circum vespertinumque pererro
Saepe Forum; adsisto divinis; inde domum me
Ad porri et ciceris refero laganique catinum;
Coena ministratur pueris tribus, et lapis albus
Pocula cum cyatha duo sustinet; adstat echinus
Vilis, cum patera guttus, Campana supellex.
Deinde eo dormitum, non sollicitus, mihi quod cras
Surgendum sit mane, obeundus Marsya, qui se
Vultum ferre negat Noviorum posse minoris.
Ad quartam jaceo; post hanc vagor; aut ego lecto
Aut scripto, quod me tacitum juvet, ungor olivo,
Non quo fraudatis immundus Natta lucernis.
Ast ubi me fessum sol acrior ire lavatum
Admonuit, fugio Campum lusumque trigonem.
Pransus non avide, quantum interpellet inani
Ventre diem durare, domesticus otior. Haec est
Vita solutorum misera ambitione gravique;
His me consolor victurum suavius, ac si
Quaestor avus, pater atque meus patruusque fuisset.

S P Q R OPTIMO PRINCIPI
S C

SATIRA VII.

Proscripti Regis Rupili pus atque venenum
Hybrida quo pacto sit Persius ultus, opinor
Omnibus et lippis notum et tonsoribus esse.
Persius hic permagna negotia dives habebat
Clazomenis, etiam lites cum Rege molestas,
Durus homo atque odio qui posset vincere Regem,
Confidens tumidusque, adeo sermonis amari,
Sisennas, Barros ut equis praecurreret albis.
Ad Regem redeo. Postquam nihil inter utrumque
Convenit: hoc etenim sunt omnes jure molesti,
Quo fortes, quibus adversum bellum incidit; inter
Hectora Priamiden animosum atque inter Achillem
Ira fuit capitalis, ut ultima divideret mors,
Non aliam ob causam, nisi quod virtus in utroque
Summa fuit; duo si discordia vexet inertes,
Aut si disparibus bellum incidat, ut Diomedi
Cum Lycio Glauco, discedat pigrior, ultro
Muneribus missis: Bruto praetore tenente
Ditem Asiam, Rupili et Persi par pugnat, uti non
Compositum melius cum Bitho Bacchius. In jus
Acres procurrunt, magnum spectaculum uterque.
Persius exponit causam; ridetur ab omni
Conventu; laudat Brutum laudatque cohortem:
Solem Asiae Brutum appellat, stellasque salubres
Appellat comites, excepto Rege; canem illum,
nvisum agricolis sidus, venisse. Ruebat,
Flumen ut hibernum, fertur quo rara securis.
Tum Praenestinus salso multoque fluenti
Expressa arbusto regerit convicia, durus
Vindemiator et invictus, cui saepe viator
Cessisset, magna compellans voce cucullum.
At Graecus, postquam est Italo perfusus aceto,
Persius exclamat: Per magnos, Brute, deos te
Oro, qui reges consueris tollere, cur non
Hunc Regem jugulas? Operum hoc, mihi crede, tuorum est.

Satira VIII.

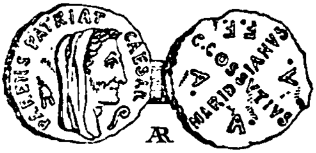
Olim truncus eram ficulnus, inutile lignum,
Cum faber, incertus scamnum faceretne Priapum,
Maluit esse deum. Deus inde ego, furum aviumque
Maxima formido; nam fures dextra coërcet
Obscoenoque ruber porrectus ab inguine palus;
Ast importunas volucres in vertice arundo
Terret fixa vetatque novis considere in hortis.
Huc prius angustis ejecta cadavera cellis
Conservus vili portanda locabat in arca.
Hoc miserae plebi stabat commune sepulcrum,
Pantolabo scurrae Nomentanoque nepoti:
Mille pedes in fronte, trecentos cippus in agrum
Hic dabat: Heredes monumentum ne sequeretur.
Nunc licet Esquiliis habitare salubribus atque
Aggere in aprico spatiari, quo modo tristes
Albis informem spectabant ossibus agrum;
Cum mihi non tantum furesque feraeque suëtae
Hunc vexare locum curae sunt atque labori,
Quantum carminibus quae versant atque venenis
Humanos animos; has nullo perdere possum
Nec prohibere modo, simul ac vaga luna decorum
Protulit os, quin ossa legant herbasque nocentes.
Vidi egomet nigra succinctam vadere palla

Canidiam, pedibus nudis, passoque capillo,
Cum Sagana majore ululantem. Pallor utrasque
Fecerat horrendas adspecta. Scalpere terram
Unguibus, et pullam divellere mordicus agnam
Coeperunt: cruor in fossam confusus, ut inde
Manes elicerent, animas responsa daturas.
Lanea et effigies erat, altera cerea; major
Lanea, quae poenis compesceret inferiorem.
Cerea suppliciter stabat, servilibus ut quae
Jam peritura modis. Hecaten vocat altera, saevam
Altera Tisiphonen: serpentes atque videres
Infernas errare canes, Lunamque rubentem,
Ne foret his testis, post magna latere sepulcra.
Mentior at si quid, merdis caput inquiner albis
Corvorum, atque in me veniat mictum atque cacatum
Julius, et fragilis Pediatia furque Voranus.
Singula quid memorem? quo pacto alterna loquentes
Umbrae cum Sagana resonarent triste et acutum?
Utque lupi barbam variae cum dente colubrae
Abdiderint furtim terris, et imagine cerea
Largior arserit ignis, et ut non testis inultus
Horruerim voces Furiarum et facta duarum:
Nam, displosa sonat quantum vesica, pepedi
Diffissa nate ficus: at illae currere in urbem.
Canidiae dentes, altum Saganae caliendrum
Excidere atque herbas atque incantata lacertis
Vincula cum magno risuque jocoque videres.

SATIRA IX.

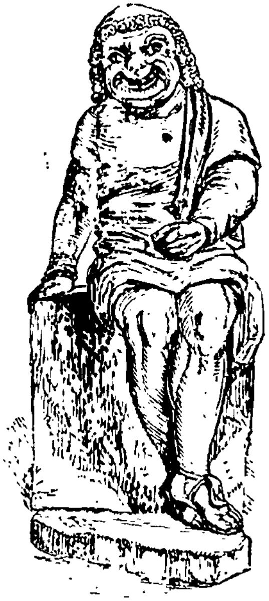
Ibam forte via Sacra, sicut meus est mos,
Nescio quid meditans nugarum, totus in illis:
Accurrit quidam notus mihi nomine tantum,
Arreptaque manu: Quid agis, dulcissime rerum?
Suaviter, ut nunc est, inquam, et cupio omnia quae vis.
Cum assectaretur: Num quid vis? occupo. At ille,
Noris nos, inquit; docti sumus. Hic ego, Pluris
Hoc, inquam, mihi eris. Misere discedere quaerens,
Ire modo ocius, interdum consistere, in aurem
Dicere nescio quid puero, cum sudor ad imos
Manaret talos. O te, Bolane, cerebri
Felicem! aiebam tacitus; cum quidlibet ille
Garriret, vicos, urbem laudaret. Ut illi

Nil respondebam: Misere cupis, inquit, abire;
Jamdudum video; sed nil agis; usque tenebo;
Persequar hinc, quo nunc iter est tibi. Nil opus est te
Circumagi; quendam volo visere non tibi notum;



Trans Tiberim longe cubat is, prope Caesaris hortos.
Nil habeo quod agam et non sum piger; usque sequar te.
Demitto auriculas, ut iniquae mentis asellus,
Cum gravius dorso subiit onus. Incipit ille:
Si bene me novi, non Viscum pluris amicum,
Non Varium facies; nam quis me scribere plures
Aut citius possit versus? quis membra movere
Mollius? Invideat quod et Hermogenes, ego canto.
Interpellandi locus hic erat: Est tibi mater,
Cognati, quis te salvo est opus? Haud mihi quisquam.
Omnes composui. Felices! nunc ego resto.
Confice; namque instat fatum mihi triste, Sabella
Quod puero cecinit divina mota anus urna:
Hunc neque dira venena nec hosticus auferet ensis
Nec laterum dolor aut tussis nec tarda podagra;
Garrulus hunc quando consumet cunque; loquaces,
Si sapiat, vitet, simul atque adoleverit aetas.
Ventum erat ad Vestae, quarta jam parte diei
Praeterita, et casu tunc respondere vadato
Debebat, quod ni fecisset, perdere litem.
Si me amas, inquit, paulum hic ades. Inteream, si
Aut valeo stare aut novi civilia jura;
Et propero quo scis. Dubius sum, quid faciam, inquit,
Tene relinquam, an rem. Me, sodes. Non faciam, ille,
Et praecedere coepit. Ego, ut contendere durum est
Cum victore, sequor. Maecenas quomodo tecum?
Hinc repetit; paucorum hominum et mentis bene sanae;
Nemo dexterius fortuna est usus. Haberes
Magnum adjutorem, posset qui ferre secundas,
Hunc hominem velles si tradere; dispeream, ni
Submosses omnes. Non isto vivimus illic,
Quo tu rere, modo; domus hac nec purior ulla est

Nec magis his aliena malis; nil mi officit unquam,
Ditior hic aut est quia doctior; est locus uni
Cuique suus. Magnum narras, vix credibile! Atqui
Sic habet. Accendis, quare cupiam magis illi
Proximus esse. Velis tantummodo: quae tua virtus,
Expugnabis; et est qui vinci possit, eoque
Difficiles aditus primos habet. Haud mihi deero:
Muneribus servos corrumpam; non, hodie si
Exclusus fuero, desistam; tempora quaeram,
Occurram in triviis, deducam. Nil sine magno
Vita labore dedit mortalibus. Haec dum agit, ecce
Fuscus Aristius occurrit, mihi carus et illum
Qui pulchre nosset. Consistimus. Unde venis? et
Quo tendis? rogat et respondet. Vellere coepi
Et pressare manu lentissima brachia, nutans,
Distorquens oculos, ut me eriperet. Male salsus
Ridens dissimulare; meum jecur urere bilis.
Certe nescio quid secreto velle loqui te
Aiebas mecum. Memini bene, sed meliore
Tempore dicam; hodie tricesima sabbata: vin' tu
Curtis Judaeis oppedere? Nulla mihi, inquam,
Religio est. At mi; sum paulo infirmior, unus
Multorum. Ignosces; alias loquar. Hunccine solem
Tam nigrum surrexe mihi! Fugit improbus ac me
Sub cultro linquit. Casu venit obvius illi
Adversarius, et: Quo tu turpissime? magna
Inclamat voce; et: Licet antestari? Ego vero
Oppono auriculam. Rapit in jus; clamor utrinque,
Undique concursus. Sic me servavit Apollo.



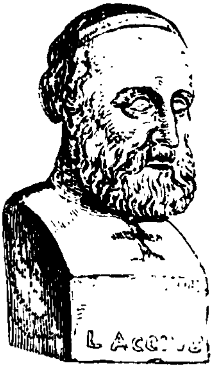
SATIRA X.

Lucili, quam sis mendosus, teste Catone,
Defensore tuo, pervincam, qui male factos
Emendare parat versus; hoc lenius ille,
Est quo vir melior, longe subtilior illo,
Qui multum puer et loris et funibus udis
Exhortatus, ut esset opem qui ferre poëtis
Antiquis posset contra fastidia nostra,
Grammaticorum equitum doctissimus. Ut . ...
Nempe incomposito dixi pede currere versus
Lucili. Quis tam Lucili fautor inepte est,
Ut non hoc fateatur? At idem, quod sale multo
Urbem defricuit, charta laudatur eadem.
Nec tamen hoc tribuens dederim quoque cetera; nam sic
Et Laberi mimos ut pulchra poëmata mirer.
Ergo non satis est risu diducere rictum

Auditoris; et est quaedam tamen hic quoque virtus
Est brevitate opus, ut currat sententia neu se
Impediat verbis lassas onerantibus aures;
Et sermone opus est modo tristi, saepe jocoso,
Defendente vicem modo rhetoris atque poëtae,
Interdum urbani, parcentis viribus atque
Extenuantis eas consulto. Ridiculum acri
Fortius et melius magnas plerumque secat res.
  Illi, scripta quibus comoedia prisca viris est,
Hoc stabant, hoc sunt imitandi; quos neque pulcher
Hermogenes unquam legit neque simius iste,

Nil praeter Calvum et doctus cantare Catullum.
At magnum fecit, quod verbis Graeca Latinis
Miscuit. O seri studiorum! quine putetis
Difficile et mirum, Rhodio quod Pitholeonti
Contigit? At sermo lingua concinnus utraque
Suavior, ut Chio nota si commixta Falerni est.
Cum versus facias, te ipsum percontor, an et cum
Dura tibi peragenda reï sit causa Petilli?
Scilicet oblitus patriaeque patrisque, Latine
Cum Pedius causas exsudet Poplicola atque
Corvinus, patriis intermiscere petita
Verba foris malis, Canusini more bilinguis?
Atque ego cum Graecos facerem natus mare citra
Versiculos, vetuit me tali voce Quirinus,
Post mediam noctem visus, cum somnia vera:
In silvam non ligna feras insaniüs ac si
Magnas Graecorum malis implere catervas.
Turgidus Alpinus jugulat dum Memnona, dumque
Defingit Rheni luteum caput, haec ego ludo,
Quae neque in aede sonent certantia judice Tarpa,
Nec redeant iterum atque iterum spectanda theatris.

Arguta meretrice potes Davoque Chremeta
Eludente senem comis garrire libellos
Unus vivorum, Fundani; Pollio regum
Facta canit pede ter percusso; forte epos acer
Ut nemo Varius ducit; molle atque facetum
Virgilio annuerunt gaudentes rure Camenae.
Hoc erat, experto frustra Varrone Atacino
Atque quibusdam aliis, melius quod scribere possem,
Inventore minor; neque ego illi detrahere ausim
Haerentem capiti cum multa laude coronam.
At dixi fluere hunc lutulentum, saepe ferentem
Plura quidem tollenda relinquendis. Age, quaeso,
Tu nihil in magno doctus reprehendis Homero?



Nil comis tragici mutat Lucilius Acci?
Non ridet versus Enni gravitate minores,
Cum de se loquitur non ut majore reprensis?
Quid vetat et nosmet Lucili scripta legentes
Quaerere, num illius, num rerum dura negarit
Versiculos natura magis factos et euntes
Mollius, ac si quis pedibus quid claudere senis,
Hoc tantum contentus, amet scripsisse ducentos
Ante cibum versus, totidem coenatus? Etrusci
Quale fuit Cassi rapido ferventius amni
Ingenium, capsis quem fama est esse librisque
Ambustum propriis. Fuerit Lucilius, inquam,
Comis et urbanus, fuerit limatior idem
Quam rudis et Graecis intacti carminis auctor,
Quamque poëtarum seniorum turba; sed ille,
Si foret hoc nostrum fato dilatus in aevum,

Detereret sibi multa, recideret omne quod ultra
Perfectum traheretur, et in versu faciendo
Saepe caput scaberet, vivos et roderet ungues.
  Saepe stilum vertas, iterum quae digna legi sint,
Scripturus, neque, te ut miretur turba, labores,
Contentus paucis lectoribus. An tua demens
Vilibus in ludis dictari carmina malis?
Non ego; nam satis est equitem mihi plaudere, ut audax,
Contemptis aliis, explosa Arbuscula dixit.
Men' moveat cimex Pantilius, aut cruciet quod
Vellicet absentem Demetrius, aut quod ineptus
Fannius Hermogenis laedat conviva Tigelli?
Plotius et Varius, Maecenas Virgiliusque,
Valgius et probet haec Octavius, optimus atque
Fuscus et haec utinam Viscorum laudet uterque!
Ambitione relegata te dicere possum,
Pollio, te, Messala, tuo cum fratre simulque
Vos, Bibule et Servi, simul his te, candide Furni,
Complures alios, doctos ego quos et amicos
Prudens praetereo; quibus haec, sunt qualiacunque,
Arridere velim, doliturus, si placeant spe
Deterius nostra. Demetri, teque, Tigelli,
Discipularum inter jubeo plorare cathedras.
I, puer, atque meo citus haec subscribe libello.

Q. HORATII FLACCI

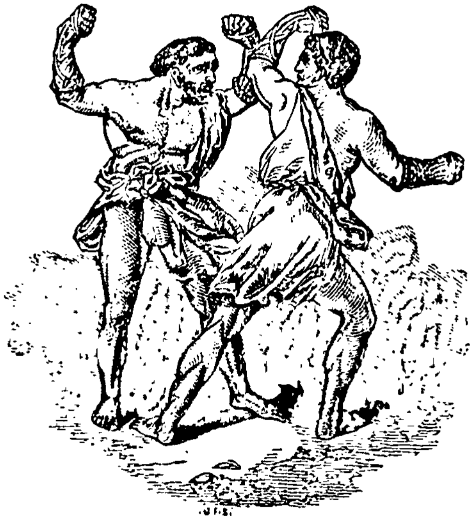
SATIRARUM

LIBER SECUNDUS.

SATIRA I.

Sunt, quibus in satira videor nimis acer et ultra
Legem tendere opus; sine nervis altera, quidquid
Composui, pars esse putat similesque meorum
Mille die versus deduci posse. Trebati,
Quid faciam, praescribe. Quiescas. Ne faciam, inquis,
Omnino versus? Aio. Peream male, si non
Optimum erat: verum nequeo dormire. Ter uncti
Transnanto Tiberim, somno quibus est opus alto,
Irriguumque mero sub noctem corpus habento.
Aut, si tantus amor scribendi te rapit, aude
Caesaris invicti res dicere, multa laborum
Praemia laturus. Cupidum, pater optime, vires
Deficiunt: neque enim quivis horrentia pilis
Agmina nec fracta pereuntes cuspide Gallos
Aut labentis equo describat vulnera Parthi.
Attamen et justum poteras et scribere fortem,
Scipiadam ut sapiens Lucilius. Haud mihi deero,
Cum res ipsa feret. Nisi dextro tempore, Flacci
Verba per attentam non ibunt Caesaris aurem,
Cui male si palpere, recalcitrat undique tutus.

Quanto rectius hoc quam tristi laedere versu
Pantolabum scurram Nomentanumque nepotem,
Cum sibi quisque timet, quamquam est intactus, et odit!
Quid faciam? Saltat Milonius, ut semel icto
Accessit fervor capiti numerusque lucernis.



Castor gaudet equis, ovo prognatus eodem
Pugnis; quot capitum vivunt, totidem studiorum
Millia: me pedibus delectat claudere verba
Lucili ritu nostrûm melioris utroque.
Ille velut fidis arcana sodalibus olim
Credebat libris, neque, si male cesserat, unquam
Decurrens alio, neque si bene; quo fit, ut omnis
Votiva pateat veluti descripta tabella
Vita senis. Sequor hunc, Lucanus an Apulus anceps:
Nam Venusinus arat finem sub utrumque colonus,
Missus ad hoc pulsis, vetus est ut fama, Sabellis,
Quo ne per vacuum Romano incurreret hostis,
Sive quod Apula gens seu quod Lucania bellum
Incuteret violenta. Sed hic stilus haud petet ultro
Quemquam animantem et me veluti custodiet ensis
Vagina tectus; quem cur destringere coner
Tutus ab infestis latronibus? O pater et rex

Jupiter, ut pereat positum rubigine telum,
Nec quisquam noceat cupido mihi pacis! At ille,
Qui me commorit, melius non tangere! clamo,
Flebit et insignis tota cantabitur urbe.
Cervius iratus leges minitatur et urnam,
Canidia Albuti, quibus est inimica, venenum,
Grande malum Turius, si quid se judice certes.
Ut, quo quisque valet, suspectos terreat, utque
Imperet hoc natura potens, sic collige mecum:
Dente lupus, cornu taurus petit: unde nisi intus
Monstratum? Scaevae vivacem crede nepoti
Matrem; nil faciet sceleris pia dextera: mirum,
Ut neque calce lupus quemquam neque dente petit bos;
Sed mala tollet anum vitiato melle cicuta.
Ne longum faciam: seu me tranquilla senectus
Exspectat seu mors atris circumvolat alis,
Dives, inops, Romae, seu fors ita jusserit, exsul,
Quisquis erit vitae, scribam, color. O puer, ut sis
Vitalis, metuo et majorum ne quis amicus
Frigore te feriat. Quid, cum est Lucilius ausus
Primus in hunc operis componere carmina morem,
Detrahere et pellem, nitidus qua quisque per ora
Cederet, introrsum turpis, num Laelius aut qui
Duxit ab oppressa meritum Carthagine nomen,
Ingenio offensi aut laeso doluere Metello
Famosisque Lupo cooperto versibus? Atqui
Primores populi arripuit populumque tributim,
Scilicet uni aequus virtuti atque ejus amicis.
Quin ubi se a vulgo et scena in secreta remorant
Virtus Scipiadae et mitis sapientia Laeli,
Nugari cum illo et discincti ludere, donec
Decoqueretur olus, soliti. Quidquid sum ego, quamvis
Infra Lucili censum ingeniumque, tamen me
Cum magnis vixisse invita fatebitur usque
Invidia et fragili quaerens illidere dentem
Offendet solido, nisi quid tu, docte Trebati,
Dissentis. Equidem nihil hinc diffindere possum.
Sed tamen ut monitus caveas, ne forte negoti
Incutiat tibi quid sanctarum inscitia legum:
Si mala condiderit in quem quis carmina, jus est
Judiciumque. Esto, si quis mala; sed bona si quis
Judice condiderit laudatus Caesare? si quis
Opprobriis dignum latraverit, integer ipse?
Solventur risu tabulae, tu missus abibis.

Satira II.

Quae virtus et quanta, boni, sit vivere parvo;
Nec meus hic sermo est, sed quae praecepit Ofella
Rusticus, abnormis sapiens crassaque Minerva;
Discite non inter lances mensasque nitentes,
Cum stupet insanis acies fulgoribus et cum
Acclinis falsis animus meliora recusat,
Verum hic impransi mecum disquirite. Cur hoc?
Dicam, si potero. Male verum examinat omnis
Corruptus judex. Leporem sectatus equove
Lassus ab indomito vel, si Romana fatigat
Militia assuetum graecari, seu pila velox
Molliter austerum studio fallente laborem,
Seu te discus agit, pede cedentem aëra disco;
Cum labor extuderit fastidia, siccus, inanis
Sperne cibum vilem; nisi Hymettia mella Falerno
Ne biberis diluta. Foris est promus, et atrum
Defendens pisces hiemat mare: cum sale panis
Latrantem stomachum bene leniet. Unde putas aut
Qui partum? Non in caro nidore voluptas
Summa, sed in te ipso est. Tu pulmentaria quaere
Sudando; pinguem vitiis albumque neque ostrea
Nec scarus aut poterit peregrina juvare lagois.
Vix tamen eripiam, posito pavone velis quin
Hoc potius quam gallina tergere palatum,
Corruptus vanis rerum, quia veneat auro

Rara avis et picta pandat spectacula cauda;
Tamquam ad rem attineat quidquam. Num vesceris ista,
Quam laudas, pluma? Cocto num adest honor idem?
Carne tamen, quamvis distat nil, hac magis illa.
Imparibus formis deceptum te patet. Esto:
Unde datum sentis, lupus hic Tiberinus an alto
Captus hiet, pontesne inter jactatus an amnis
Ostia sub Tusci? Laudas, insane, trilibrem
Mullum, in singula quem minuas pulmenta necesse est.
Ducit te species, video: quo pertinet ergo
Proceros odisse lupos? Quia scilicet illis
Majorem natura modum dedit, his breve pondus.
Jejunus raro stomachus vulgaria temnit.
Porrectum magno magnum spectare catino
Vellem, ait Harpyiis gula digna rapacibus. At vos,
Praesentes Austri, coquite horum obsonia. Quamquam
Putet aper rhombusque recens, mala copia quando
Aegrum sollicitat stomachum, cum rapula plenus
Atque acidas mavult inulas. Necdum omnis abacta
Pauperies epulis regum; nam vilibus ovis
Nigrisque est oleis hodie locus. Haud ita pridem
Galloni praeconis erat acipensere mensa
Infamis. Quid? tunc rhombos minus aequora alebant?
Tutus erat rhombus tutoque ciconia nido,
Donec vos auctor docuit praetorius. Ergo
Si quis nunc mergos suaves edixerit assos,
Parebit pravi docilis Romana juventus.
  Sordidus a tenui victu distabit, Ofella
Judice; nam frustra vitium vitaveris illud,
Si te alio pravum detorseris. Avidienus,
Cui Canis ex vero dictum cognomen adhaeret,
Quinquennes oleas est et silvestria corna,
Ac nisi mutatum parcit defundere vinum et,
Cujus odorem olei nequeas perferre, licebit
Ille repotia, natales aliosve dierum
Festos albatus celebret, cornu ipse bilibri
Caulibus instillat, veteris non parcus aceti.
  Quali igitur victu sapiens utetur, et horum
Utrum imitabitur? Hac urget lupus, hac canis, aiunt.
Mundus erit, qua non offendat sordibus, atque
In neutram partem cultus miser. Hic neque servis,
Albuti senis exemplo, dum munia didit,
Saevus erit; nec sic ut simplex Naevius unctam
Convivis praebebit aquam; vitium hoc quoque magnum.
  Accipe nunc, victus tenuis quae quantaque secum
Afferat. Imprimis valeas bene: nam, variae res

Ut noceant homini, credas memor illius escae,
Quae simplex olim tibi sederit; at simul assis
Miscueris elixa, simul conchylia turdis,
Dulcia se in bilem vertent stomachoque tumultum
Lenta feret pituita. Vides, ut pallidus omnis
Coena desurgat dubia? Quin corpus onustum
Hesternis vitiis animum quoque praegravat una
Atque affigit humo divinae particulam aurae.
Alter, ubi dicto citius curata sopori
Membra dedit, vegetus praescripta ad munia surgit.
Hic tamen ad melius poterit transcurrere quondam,
Sive diem festum rediens advexerit annus,
Seu recreare volet tenuatum corpus, ubique
Accedent anni et tractari mollius aetas
Imbecilla volet; tibi quidnam accedet ad istam.
Quam puer et validus praesumis, mollitiem, seu
Dura valetudo inciderit seu tarda senectus?
　Rancidum aprum antiqui laudabant, non quia nasus
Illis nullus erat, sed credo hac mente, quod hospes
Tardius adveniens vitiatum commodius quam
Integrum edax dominus consumeret. Hos utinam inter
Heroas natum tellus me prima tulisset!
　Das aliquid famae, quae carmine gratior aurem
Occupet humanam: grandes rhombi patinaeque
Grande ferunt una cum damno dedecus; adde
Iratum patruum, vicinos, te tibi iniquum,
Et frustra mortis cupidum, cum deerit egenti
As, laquei pretium. Jure, inquit, Trausius istis
Jurgatur verbis; ego vectigalia magna
Divitiasque habeo tribus amplas regibus. Ergo,
Quod superat, non est melius quo insumere possis?
Cur eget indignus quisquam te divite? Quare
Templa ruunt antiqua deum? Cur, improbe, carae
Non aliquid patriae tanto emetiris acervo?
Uni nimirum recte tibi semper erunt res.
O magnus posthac inimicis risus! Uterne
Ad casus dubios fidet sibi certius? Hic, qui
Pluribus assuerit mentem corpusque superbum,
An qui, contentus parvo metuensque futuri,
In pace ut sapiens aptarit idonea bello?
　Quo magis his credas, puer hunc ego parvus Ofellam
Integris opibus novi non latius usum
Quam nunc accisis. Videas metato in agello
Cum pecore et gnatis fortem mercede colonum,
Non ego, narrantem, temere edi luce profesta
Quidquam praeter olus fumosae cum pede pernae.

Ac mihi seu longum post tempus venerat hospes,
Sive operum vacuo gratus conviva per imbrem
Vicinus, bene erat non piscibus urbe petitis,
Sed pullo atque haedo; tum pensilis uva secundas
Et nux ornabat mensas cum duplice ficu.
Post hoc ludus erat culpa potare magistra,
Ac venerata Ceres, ita culmo surgeret alto,
Explicuit vino contractae seria frontis.
Saeviat atque novos moveat Fortuna tumultus,
Quantum hinc imminuet? Quanto aut ego parcius aut vos,
O pueri, nituistis, ut huc novus incola venit?
Nam propriae telluris herum natura neque illum
Nec me nec quemquam statuit: nos expulit ille;
Illum aut nequities aut vafri inscitia juris,
Postremum expellet certe vivacior heres.
Nunc ager Umbreni sub nomine, nuper Ofellae
Dictus, erit nulli proprius, sed cedet in usum
Nunc mihi, nunc alii. Quocirca vivite fortes
Fortiaque adversis opponite pectora rebus.

SATIRA III.

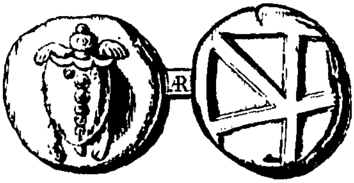
Sic raro scribis, ut toto non quater anno
Membranam poscas, scriptorum quaeque retexens,
Iratus tibi, quod vini somnique benignus
Nil dignum sermone canas. Quid fiet? At ipsis
Saturnalibus huc fugisti. Sobrius ergo
Dic aliquid dignum promissis: incipe. Nile est.
Culpantur frustra calami, immeritusque laborat
Iratis natus paries dis atque poëtis.
Atqui vultus erat multa et praeclara minantis,
Si vacuum tepido cepisset villula tecto.
Quorsum pertinuit stipare Platona Menandro,
Eupolin, Archilochum, comites educere tantos?
Invidiam placare paras virtute relicta?
Contemnere miser; vitanda est improba Siren
Desidia, aut, quidquid vita meliore parasti,
Ponendum aequo animo. Di te, Damasippe, deaeque
Verum ob consilium donent tonsore. Sed unde
Tam bene me nosti? Postquam omnis res mea Janum
Ad medium fracta est, aliena negotia curo,
Excussus propriis. Olim nam quaerere amabam,
Quo vafer ille pedes lavisset Sisyphus aere,
Quid sculptum infabre, quid fusum durius esset:
Callidus huic signo ponebam millia centum;

Hortos egregiasque domos mercarier unus
Cum lucro noram; unde frequentia Mercuriale
Imposuere mihi cognomen compita. Novi,
Et miror morbi purgatum te illius. Atqui
Emovit veterem mire novus; ut solet, in cor
Trajecto lateris miseri capitisve dolore,
Ut lethargicus hic cum fit pugil et medicum urget.
Dum ne quid simile huic, esto ut libet. O bone, ne te
Frustrere; insanis et tu stultique prope omnes,
Si quid Stertinius veri crepat, unde ego mira
Descripsi docilis praecepta haec, tempore quo me
Solatus jussit sapientem pascere barbam
Atque a Fabricio non tristem ponte reverti.
Nam male re gesta cum vellem mittere operto

Me capite in flumen, dexter stetit et, Cave faxis
Te quidquam indignum; pudor, inquit, te malus angit,
Insanos qui inter vereare insanus haberi.
Primum nam inquiram, quid sit furere: hoc si erit in te
Solo, nil verbi, pereas quin fortiter, addam.
Quem mala stultitia et quemcunque inscitia veri
Caecum agit, insanum Chrysippi porticus et grex
Autumat. Haec populos, haec magnos formula reges,
Excepto sapiente, tenet. Nunc accipe, quare
Desipiant omnes aeque ac tu, qui tibi nomen
Insano posuere. Velut silvis, ubi passim
Palantes error certo de tramite pellit,
Ille sinistrorsum, hic dextrorsum abit: unus utrique

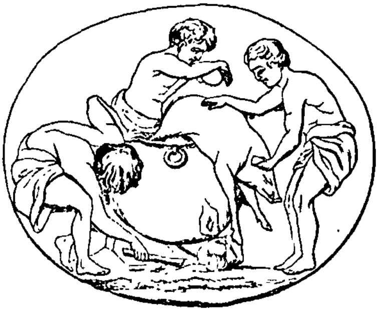
Error, sed variis illudit partibus; hoc te
Crede modo insanum, nihilo ut sapientior ille,
Qui te deridet, caudam trahat. Est genus unum
Stultitiae nihilum metuenda timentis, ut ignes,
Ut rupes fluviosque in campo obstare queratur;
Alterum et huic varum et nihilo sapientius ignes
Per medios fluviosque ruentius; clamet amica
Mater, honesta soror cum cognatis, pater, uxor:
"Hic fossa est ingens! hic rupes maxima! serva!"
Non magis audierit quam Fufius ebrius olim,
Cum Ilionam edormit, Catienis mille ducentis,
"Mater, te appello!" clamantibus. Huic ego vulgus
Errori similem cunctum insanire docebo.
Insanit veteres statuas Damasippus emendo:
Integer est mentis Damasippi creditor. Esto!
"Accipe quod nunquam reddas mihi," si tibi dicam,
Tune insanus eris, si acceperis? an magis excors
Rejecta praeda, quam praesens Mercurius fert?
Scribe decem a Nerio; non est satis: adde Cicutae
Nodosi tabulas centum, mille adde catenas:
Effugiet tamen haec sceleratus vincula Proteus.
Cum rapies in jus malis ridentem alienis,
Fiet aper, modo avis, modo saxum et, cum volet, arbor.
Si male rem gerere insani est, contra bene, sani,
Putidius multo cerebrum est, mihi crede, Perilli,
Dictantis, quod tu nunquam rescribere possis.
   Audire atque togam jubeo componere, quisquis
Ambitione mala aut argenti pallet amore,
Quisquis luxuria tristive superstitione
Aut alio mentis morbo calet; huc propius me,
Dum doceo insanire omnes, vos ordine adite.
   Danda est hellebori multo pars maxima avaris;
Nescio an Anticyram ratio illis destinet omnem.
Heredes Staberi summam incidere sepulcro:
Ni sic fecissent, gladiatorum dare centum
Damnati populo paria atque epulum arbitrio Arri,
Frumenti quantum metit Africa. Sive ego prave,
Seu recte, hoc volui; ne sis patruus mihi. Credo
Hoc Staberi prudentem animum vidisse. Quid ergo
Sensit, cum summam patrimoni insculpere saxo
Heredes voluit? Quoad vixit, credidit ingens
Pauperiem vitium et cavit nihil acrius, ut, si
Forte minus locuples uno quadrante perisset,
Ipse videretur sibi nequior: omnis enim res,
Virtus, fama, decus, divina humanaque pulchris
Divitiis parent; quas qui construxerit, ille

Clarus erit, fortis, justus. Sapiensne? Etiam, et rex
Et quidquid volet. 'Hoc, veluti virtute paratum,
Speravit magnae laudi fore.' Quid simile isti
Graecus Aristippus? 'qui servos projicere aurum
In media jussit Libya, quia tardius irent
Propter onus segnes.' Uter est insanior horum?
Nil agit exemplum, litem quod lite resolvit.
Si quis emat citharas, emptas comportet in unum,
Nec studio citharae nec Musae deditus ulli;
Si scalpra et formas non sutor, nautica vela
Aversus mercaturis: delirus et amens
Undique dicatur merito. Qui discrepat istis,
Qui nummos aurumque recondit, nescius uti
Compositis metuensque velut contingere sacrum?
Si quis ad ingentem frumenti semper acervum
Porrectus vigilet cum longo fuste, neque illinc
Audeat esuriens dominus contingere granum,
Ac potius foliis parcus vescatur amaris;
Si positis intus Chii veterisque Falerni
Mille cadis, nihil est, tercentum millibus, acre
Potet acetum; age, si et stramentis incubet, unde-
Octoginta annos natus, cui stragula vestis,
Blattarum ac tinearum epulae, putrescat in arca:
Nimirum insanus paucis videatur, eo quod
Maxima pars hominum morbo jactatur eodem.
Filius aut etiam haec libertus ut ebibat heres,
Dis inimice senex, custodis? Ne tibi desit?
Quantulum enim summae curtabit quisque dierum,
Ungere si caules oleo meliore caputque
Coeperis impexa foedum porrigine? Quare,
Si quidvis satis est, perjuras, surripis, aufers
Undique? Tun' sanus? Populum si caedere saxis
Incipias servosve tuos, quos aere pararis,
Insanum te omnes pueri clamentque puellae:
Cum laqueo uxorem interimis matremque veneno,



Incolumi capite es. Quid enim? Neque tu hoc facis Argis,
Nec ferro ut demens genitricem occidis Orestes.

An tu reris eum occisa insanisse parente,
Ac non ante malis dementem actum Furiis, quam
In matris jugulo ferrum tepefecit acutum?
Quin, ex quo est habitus male tutae mentis Orestes,
Nil sane fecit, quod tu reprehendere possis:
Non Pyladen ferro violare aususve sororem
Electram, tantum maledicit utrique vocando
Hanc Furiam, hunc aliud, jussit quod splendida bilis.
  Pauper Opimius argenti positi intus et auri,
Qui Veientanum festis potare diebus
Campana solitus trulla vappamque profestis,
Quondam lethargo grandi est oppressus, ut heres
Jam circum loculos et claves laetus ovansque
Curreret. Hunc medicus multum celer atque fidelis
Excitat hoc pacto: mensam poni jubet atque
Effundi saccos nummorum, accedere plures
Ad numerandum; hominem sic erigit; addit et illud:
Ni tua custodis, avidus jam haec auferet heres.
Men' vivo? Ut vivas igitur, vigila: hoc age. Quid vis?
Deficient inopem venae te, ni cibus atque
Ingens accedit stomacho fultura ruenti.
Tu cessas? Agedum, sume hoc ptisanarium oryzae.
Quanti emptae? Parvo. Quanti ergo? Octussibus. Eheu!
Quid refert, morbo, an furtis pereamque rapinis?
  Quisnam igitur sanus? Qui non stultus. Quid avarus?
Stultus et insanus. Quid, si quis non sit avarus,
Continuo sanus? Minime. Cur, Stoïce? Dicam.
Non est cardiacus, Craterum dixisse putato,
Hic aeger: recte est igitur surgetque? Negabit,
Quod latus aut renes morbo tentantur acuto.
Non est perjurus neque sordidus; immolet aequis



Hic porcum Laribus: verum ambitiosus et audax;
Naviget Anticyram. Quid enim differt, barathrone
Dones quidquid habes, an nunquam utare paratis?
Servius Oppidius Canusi duo praedia, dives
Antiquo censu, gnatis divisse duobus
Fertur et hoc moriens pueris dixisse vocatis
Ad lectum: Postquam te talos, Aule, nucesque
Ferre sinu laxo, donare et ludere vidi,
Te, Tiberi, numerare, cavis abscondere tristem;
Extimui, ne vos ageret vesania discors,
Tu Nomentanum, tu ne sequerere Cicutam.
Quare per divos oratus uterque Penates,
Tu cave ne minuas, tu, ne majus facias id,
Quod satis esse putat pater et natura coërcet.
Praeterea ne vos titillet gloria, jure—
Jurando obstringam ambo: uter aedilis fueritve
Vestrum praetor, is intestabilis et sacer esto.
In cicere atque faba bona tu perdasque lupinis,
Latus ut in Circo spatiere et aëneus ut stes,
Nudus agris, nudus nummis, insane, paternis;
Scilicet ut plausus, quos fert Agrippa, feras tu,

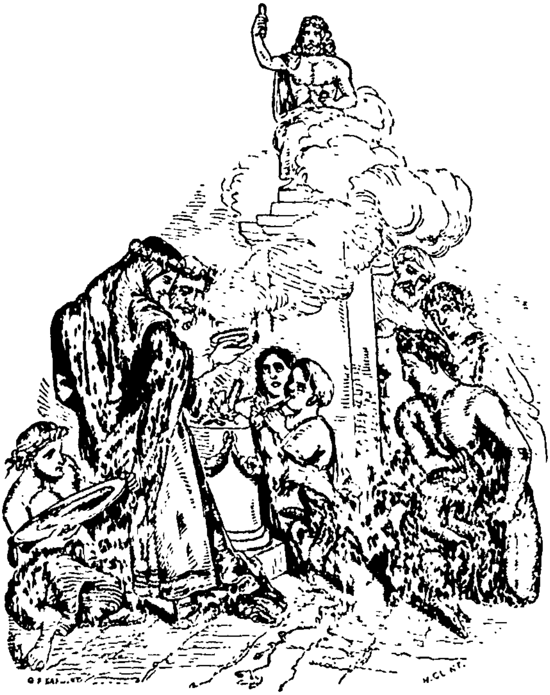
CAEPIO
EX·S·C

Astuta ingenuum vulpes imitata leonem.
Ne quis humasse velit Ajacem, Atrida, vetas cur?
Rex sum. Nil ultra quaero plebeius. Et aequam
Rem imperito; ac si cui videor non justus, inulto
Dicere, quod sentit, permitto. Maxime regum,
Di tibi dent capta classem deducere Troja!
Ergo consulere et mox respondere licebit?
Consule. Cur Ajax, heros ab Achille secundus,
Putescit, toties servatis clarus Achivis,
Gaudeat ut populus Priami Priamusque inhumato,
Per quem tot juvenes patrio caruere sepulcro?
Mille ovium insanus morti dedit, inclitum Ulixen
Et Menelaum una mecum se occidere clamans.
Tu cum pro vitula statuis dulcem Aulide natam
Ante aras spargisque mola caput, improbe, salsa,
Rectum animi servas? Quorsum? Insanus quid enim Ajax

Fecit, cum stravit ferro pecus? Abstinuit vim
Uxore et gnato; mala multa precatus Atridis,
Non ille aut Teucrum aut ipsum violavit Ulixen.
Verum ego, ut haerentes adverso litore naves
Eriperem, prudens placavi sanguine divos.
Nempe tuo, furiose. Meo, sed non furiosus.
Qui species alias veris scelerisque tumultu
Permixtas capiet, commotus habebitur, atque,
Stultitiane erret, nihilum distabit, an ira.
Ajax immeritos cum occidit, desipit, agnos:
Cum prudens scelus ob titulos admittis inanes,
Stas animo et purum est vitio tibi, cum tumidum est, cor?
Si quis lectica nitidam gestare amet agnam,
Huic vestem, ut gnatae, paret ancillas, paret aurum,
Rufam aut Pusillam appellet fortique marito
Destinet uxorem; interdicto huic omne adimat jus
Praetor et ad sanos abeat tutela propinquos.
Quid? si quis gnatam pro muta devovet agna,
Integer est animi? Ne dixeris. Ergo, ubi prava
Stultitia, hic summa est insania; qui sceleratus,

Et furiosus erit; quem cepit vitrea fama,
Hunc circumtonuit gaudens Bellona cruentis.
  Nunc age luxuriam et Nomentanum arripe mecum:
Vincet enim stultos ratio insanire nepotes.
Hic simul accepit patrimoni mille talenta,
Edicit, piscator uti, pomarius, auceps,
Unguentarius ac Tusci turba impia vici,
Cum scurris fartor, cum Velabro omne macellum,
Mane domum veniant. Quid tum? Venere frequentes.
Verba facit leno: Quidquid mihi, quidquid et horum
Cuique domi est, id crede tuum et vel nunc pete vel cras.
Accipe, quid contra juvenis responderit aequus:
In nive Lucana dormis ocreatus, ut aprum
Coenem ego; tu pisces hiberno ex aequore verris;
Segnis ego indignus qui tantum possideam: aufer!
Sume tibi decies, tibi tantumdem; tibi triplex,
Unde uxor media currit de nocte vocata.
  Filius Aesopi detractam ex aure Metellae,
Scilicet ut decies solidum obsorberet, aceto
Diluit insignem baccam: quî sanior, àc si
Illud idem in rapidum flumen jaceretve cloacam?
Quinti progenies Arri, par nobile fratrum,
Nequitia et nugis, pravorum et amore gemellum,
Luscinias soliti impenso prandere coëmptas,
Quorsum abeant? Sanin' creta an carbone notandi?
  Aedificare casas, plostello adjungere mures,
Ludere par impar, equitare in arundine longa,
Si quem delectet barbatum, amentia verset.
Si puerilius his ratio esse evincet amare,
Nec quidquam differre, utrumne in pulvere, trimus
Quale prius, ludas opus, an meretricis amore
Sollicitus plores: quaero, faciasne, quod olim
Mutatus Polemon? ponas insignia morbi,
Fasciolas, cubital, focalia, potus ut ille
Dicitur ex collo furtim carpsisse coronas,
Postquam est impransi correptus voce magistri?
Porrigis irato puero cum poma, recusat:
Sume, catelle! negat; si non des, optet: amator
Exclusus quî distat, agit ubi secum, eat, an non,
Quo rediturus erat non arcessitus, et haeret
Invisis foribus? Nec nunc, cum me vocat ultro,
Accedam? an potius mediter finire dolores?
Exclusit; revocat: redeam? Non, si obsecret. Ecce
Servus non paulo sapientior: O here, quae res
Nec modum habet neque consilium, ratione modoque
Tractari non vult. In amore haec sunt mala, bellum,

Pax rursum: haec si quis tempestatis prope ritu
Mobilia et caeca fluitantia sorte laboret
Reddere certa sibi, nihilo plus explicet, ac si
Insanire paret certa ratione modoque.
Quid, cum Picenis excerpens semina pomis
Gaudes, si cameram percusti forte, penes te es?
Quid, cum balba feris annoso verba palato,
Aedificante casas quî sanior? Adde cruorem
Stultitiae atque ignem gladio scrutare. Modo, inquam,
Hellade percussa Marius cum praecipitat se,
Cerritus fuit, an commotae crimine mentis
Absolves hominem et sceleris damnabis eundem,
Ex more imponens cognata vocabula rebus?
Libertinus erat, qui circum compita siccus
Lautis mane senex manibus currebat et, Unum,
Quid tam magnum? addens, unum me surpite morti!
Dis etenim facile est, orabat; sanus utrisque



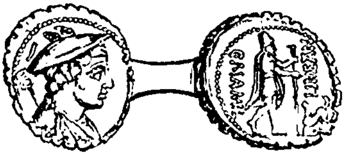
Auribus atque oculis; mentem, nisi litigiosus,
Exciperet dominus, cum venderet. Hoc quoque vulgus
Chrysippus ponit fecunda in gente Meneni.
Jupiter, ingentes qui das adimisque dolores,
Mater ait pueri menses jam quinque cubantis,
Frigida si puerum quartana reliquerit, illo
Mane die, quo tu indicis jejunia, nudus
In Tiberi stabit. Casus medicusve levarit
Aegrum ex praecipiti, mater delira necabit
In gelida fixum ripa febrimque reducet,
Quone malo mentem concussa? Timore deorum.
Haec mihi Stertinius, sapientum octavus, amico
Arma dedit, posthac ne compellarer inultus.
Dixerit insanum qui me, totidem audiet atque
Respicere ignoto discet pendentia tergo.
Stoice, post damnum sic vendas omnia pluris,
Qua me stultitia, quoniam non est genus unum,
Insanire putas? Ego nam videor mihi sanus.
Quid, caput abscissum manibus cum portat Agave
Gnati infelicis, sibi tum furiosa videtur?
Stultum me fateor, liceat concedere veris,
Atque etiam insanum; tantum hoc edissere, quo me
Aegrotare putes animi vitio? Accipe: primum
Aedificas, hoc est, longos imitaris, ab imo
Ad summum totus moduli bipedalis, et idem
Corpore majorem rides Turbonis in armis
Spiritum et incessum: quî ridiculus minus illo?
An quodcunque facit Maecenas, te quoque verum est
Tantum dissimilem et tanto certare minorem?
Absentis ranae pullis vituli pede pressis,
Unus ubi effugit, matri denarrat, ut ingens
Bellua cognatos eliserit. Illa rogare:
Quantane? num tantum, sufflans se, magna fuisset?
Major dimidio. Num tantum? Cum magis atque
Se magis inflaret; Non, si te ruperis, inquit,
Par eris. Haec a te non multum abludit imago.
Adde poëmata nunc, hoc est, oleum adde camino;
Quae si quis sanus facit, et sanus facies tu.
Non dico horrendam rabiem. Jam desine. Cultum
Majorem censu. Teneas, Damasippe, tuis te.
Mille puellarum, puerorum mille furores.
O major tandem parcas, insane, minori!

SATIRA IV.

Unde et quo Catius? Non est mihi tempus aventi
Ponere signa novis praeceptis, qualia vincant
Pythagoran Anytique reum doctumque Platona.
Peccatum fateor, cum te sic tempore laevo
Interpellarim; sed des veniam bonus oro.
Quod si interciderit tibi nunc aliquid, repetes mox,
Sive est naturae hoc sive artis, mirus utroque.
Quin id erat curae, quo pacto cuncta tenerem,
Utpote res tenues tenui sermone peractas.
Ede hominis nomen, simul et Romanus an hospes.
Ipsa memor praecepta canam, celabitur auctor.
  Longa quibus facies ovis erit, illa memento,
Ut succi melioris et ut magis alba rotundis,
Ponere; namque marem cohibent callosa vitellum.
  Caule suburbano, qui siccis crevit in agris,
Dulcior; irriguo nihil est elutius horto.
  Si vespertinus subito te oppresserit hospes,
Ne gallina malum responset dura palato,
Doctus eris vivam mixto mersare Falerno;
Hoc teneram faciet. Pratensibus optima fungis
Natura est; aliis male creditur. Ille salubres
Aestates peraget, qui nigris prandia moris
Finiet, ante gravem quae legerit arbore solem.
  Aufidius forti miscebat mella Falerno,
Mendose, quoniam vacuis committere venis
Nil nisi lene decet; leni praecordia mulso

Prolueris melius. Si dura morabitur alvus,
Mitulus et viles pellent obstantia conchae
Et lapathi brevis herba, sed albo non sine Coo.
Lubrica nascentes implent conchylia lunae;
Sed non omne mare est generosae fertile testae.
Murice Baiano melior Lucrina peloris,
Ostrea Circeiis, Miseno oriuntur echini,
Pectinibus patulis jactat se molle Tarentum.
Nec sibi coenarum quivis temere arroget artem,
Non prius exacta tenui ratione saporum.
Nec satis est cara pisces avertere mensa,
Ignarum quibus est jus aptius et quibus assis
Languidus in cubitum jam se conviva reponet.
Umber et iligna nutritus glande rotundas
Curvat aper lances carnem vitantis inertem;
Nam Laurens malus est, ulvis et arundine pinguis.
Vinea submittit capreas non semper edules.
Fecundae leporis sapiens sectabitur armos.
Piscibus atque avibus quae natura et foret aetas,
Ante meum nulli patuit quaesita palatum.
Sunt, quorum ingenium nova tantum crustula promit.
Nequaquam satis in re una consumere curam,
Ut si quis solum hoc, mala ne sint vina, laboret,
Quali perfundat pisces securus olivo.
Massica si caelo suppones vina sereno,
Nocturna, si quid crassi est, tenuabitur aura
Et decedet odor nervis inimicus; at illa
Integrum perdunt lino vitiata saporem.
Surrentina vafer qui miscet faece Falerna
Vina, columbino limum bene colligit ovo,
Quatenus ima petit volvens aliena vitellus.
Tostis marcentem squillis recreabis et Afra
Potorem cochlea; nam lactuca innatat acri
Post vinum stomacho; perna magis ac magis hillis
Flagitat immorsus refici; quin omnia malit,
Quaecunque immundis fervent allata popinis.
Est operae pretium duplicis pernoscere juris
Naturam. Simplex e dulci constat olivo,
Quod pingui miscere mero muriaque decebit,
Non alia quam qua Byzantia putuit orca.
Hoc ubi confusum sectis inferbuit herbis
Corycioque croco sparsum stetit, insuper addes
Pressa Venafranae quod bacca remisit olivae.
Picenis cedunt pomis Tiburtia succo;
Nam facie praestant. Venucula convenit ollis;
Rectius Albanam fumo duraveris uvam.

Hanc ego cum malis, ego faecem primus et allec,
Primus et invenior piper album cum sale nigro
Incretum puris circumposuisse catillis.
Immane est vitium dare millia terna macello
Angustoque vagos pisces urgere catino.
Magna movet stomacho fastidia, seu puer unctis
Tractavit calicem manibus, dum furta ligurit;
Sive gravis veteri craterae limus adhaesit.
Vilibus in scopis, in mappis, in scobe quantus
Consistit sumptus? Neglectis, flagitium ingens.
Ten' lapides varios lutulenta radere palma
Et Tyrias dare circum illuta toralia vestes,
Oblitum, quanto curam sumptumque minorem
Haec habeant, tanto reprehendi justius illis,
Quae nisi divitibus nequeant contingere mensis?
Docte Cati, per amicitiam divosque rogatus,
Ducere me auditum, perges quocunque, memento.
Nam quamvis memori referas mihi pectore cuncta,
Non tamen interpres tantundem juveris. Adde
Vultum habitumque hominis, quem tu vidisse beatus
Non magni pendis, quia contigit; at mihi cura
Non mediocris inest, fontes ut adire remotos
Atque haurire queam vitae praecepta beatae.



Satira V.

Hoc quoque, Tiresia, praeter narrata petenti
Responde, quibus amissas reparare queam res
Artibus atque modis. Quid rides? Jamne doloso
Non satis est Ithacam revehi patriosque penates
Adspicere? O nulli quidquam mentite, vides, ut
Nudus inopsque domum redeam, te vate, neque illic
Aut apotheca procis intacta est aut pecus; atqui
Et genus et virtus nisi cum re vilior alga est.
Quando pauperiem, missis ambagibus, horres,
Accipe, qua ratione queas ditescere. Turdus
Sive aliud privum dabitur tibi, devolet illuc,
Res ubi magna nitet domino sene; dulcia poma

Et quoscunque feret cultus tibi fundus honores
Ante Larem gustet venerabilior Lare dives;
Qui quamvis perjurus erit, sine gente, cruentus
Sanguine fraterno, fugitivus, ne tamen illi
Tu comes exterior, si postulet, ire recuses.
Utne tegam spurco Damae latus? Haud ita Trojae.
Me gessi certans semper melioribus. Ergo
Pauper eris. Fortem hoc animum tolerare jubebo;
Et quondam majora tuli. Tu protinus, unde
Divitias aerisque ruam, dic augur, acervos.
Dixi equidem et dico: captes astutus ubique
Testamenta senum, neu, si vafer unus et alter
Insidiatorem praeroso fugerit hamo,
Aut spem deponas aut artem illusus omittas.
Magna minorve foro si res certabitur olim,
Vivet uter locuples sine gnatis, improbus, ultro
Qui meliorem audax vocet in jus, illius esto
Defensor; fama civem causaque priorem
Sperne, domi si gnatus erit fecundave conjux.
Quinte, puta, aut Publi, gaudent praenomine molles
Auriculae, tibi me virtus tua fecit amicum;
Jus anceps novi, causas defendere possum;
Eripiet quivis oculos citius mihi, quam te
Contemptum cassa nuce pauperet; haec mea cura est,
Ne quid tu perdas, neu sis jocus. Ire domum atque
Pelliculam curare jube; fi cognitor ipse:
Persta atque obdura, seu rubra Canicula findet
Infantes statuas, seu pingui tentus omaso
Furius hibernas cana nive conspuet Alpes.
Nonne vides, aliquis cubito stantem prope tangens
Inquiet, ut patiens, ut amicis aptus, ut acer?
Plures adnabunt thunni et cetaria crescent.
Si cui praeterea validus male filius in re
Praeclara sublatus aletur, ne manifestum
Caelibis obsequium nudet te, leniter in spem
Adrepe officiosus, ut et scribare secundus
Heres et, si quis casus puerum egerit Orco,
In vacuum venias; perraro haec alea fallit.
Qui testamentum tradet tibi cunque legendum,
Abnuere et tabulas a te removere memento,
Sic tamen, ut limis rapias, quid prima secundo
Cera velit versu; solus multisne coheres,
Veloci percurre oculo. Plerumque recoctus
Scriba ex quinqueviro corvum deludet hiantem,
Captatorque dabit risus Nasica Corano.
Num furis? an prudens ludis me obscura canendo?

O Laërtiade, quidquid dicam, aut erit aut non:
Divinare etenim magnus mihi donat Apollo.
Quid tamen ista velit sibi fabula, si licet, ede.
Tempore quo juvenis Parthis horrendus, ab alto
Demissum genus Aenea, tellure marique
Magnus erit, forti nubet procera Corano
Filia Nasicae, metuentis reddere soldum.
Tum gener hoc faciet, tabulas socero dabit atque
Ut legat orabit; multum Nasica negatas
Accipiet tandem et tacitus leget, invenietque
Nil sibi legatum praeter plorare suisque.
Illud ad haec jubeo: mulier si forte dolosa
Libertusve senem delirum temperet, illis
Accedas socius; laudes, lauderis ut absens.
Adjuvat hoc quoque, sed vincit longe prius ipsum
Expugnare caput. Scribet mala carmina vecors,
Laudato. Scortator erit: cave te roget; ultro
Penelopam facilis potiori trade. Putasne?
Perduci poterit tam frugi tamque pudica,
Quam nequiere proci recto depellere cursu?
Venit enim, magnum donandi parca, juventus,
Nec tantum veneris, quantum studiosa culinae.
Sic tibi Penelope frugi est, quae si semel uno
De sene gustarit tecum partita lucellum,
Ut canis a corio nunquam absterrebitur uncto.

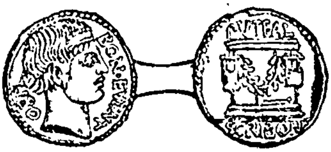
Me sene, quod dicam, factum est: anus improba Thebis
Ex testamento sic est elata; cadaver
Unctum oleo largo nudis humeris tulit heres,

Scilicet elabi si posset mortua; credo,
Quod nimium institerat viventi. Cautus adito:
Neu desis operae, neve immoderatus abundes.
Difficilem et morosum offendet garrulus; ultro
Non etiam sileas. Davus sis comicus atque
Stes capite obstipo, multum similis metuenti.
Obsequio grassare; mone, si increbruit aura,
Cautus uti velet carum caput; extrahe turba
Oppositis humeris; aurem substringe loquaci.
Importunus amat laudari; donec, Ohe jam!
Ad caelum manibus sublatis dixerit, urge,
Crescentem tumidis infla sermonibus utrem.
Cum te servitio longo curaque levarit,
Et certum vigilans, Quartae sit partis Ulixes,
Audieris, heres: Ergo nunc Dama sodalis
Nusquam est? Unde mihi tam fortem tamque fidelem?
Sparge subinde et, si paulum potes, illacrimare; est
Gaudia prodentem vultum celare. Sepulcrum
Permissum arbitrio sine sordibus exstrue; funus
Egregie factum laudet vicinia. Si quis
Forte coheredum senior male tussiet, huic tu
Dic, ex parte tua seu fundi sive domus sit
Emptor, gaudentem nummo te addicere. Sed me
Imperiosa trahit Proserpina; vive valeque.

SATIRA VI.

Hoc erat in votis: modus agri non ita magnus,
Hortus ubi et tecto vicinus jugis aquae fons
Et paulum silvae super his foret. Auctius atque
Di melius fecere. Bene est. Nil amplius oro,
Maia nate, nisi ut propria haec mihi munera faxis.
Si neque majorem feci ratione mala rem
Nec sum facturus vitio culpave minorem;
Si veneror stultus nihil horum: O si angulus ille
Proximus accedat, qui nunc denormat agellum!
O si urnam argenti fors quae mihi monstret, ut illi,
Thesauro invento qui mercenarius agrum
Illum ipsum mercatus aravit, dives amico
Hercule! Si, quod adest, gratum juvat, hac prece te oro:
Pingue pecus domino facias et cetera praeter
Ingenium, utque soles, custos mihi maximus adsis.
  Ergo ubi me in montes et in arcem ex urbe removi,
Quid prius illustrem satiris musaque pedestri?

Nec mala me ambitio perdit nec plumbeus Auster
Auctumnusque gravis, Libitinae quaestus acerbae.
Matutine pater, seu Jane libentius audis,
Unde homines operum primos vitaeque labores
Instituunt, sic dis placitum, tu carminis esto
Principium. Romae sponsorem me rapis. "Eia,
Ne prior officio quisquam respondeat, urge."
Sive Aquilo radit terras seu bruma nivalem
Interiore diem gyro trahit, ire necesse est.
Postmodo, quod mi obsit, clare certumque locuto
Luctandum in turba et facienda injuria tardis.
Quid vis, insane, et quas res agis? improbus urget
Iratis precibus; tu pulses omne quod obstat,
Ad Maecenatem memori si mente recurras.
Hoc juvat et melli est; non mentiar. At simul atras
Ventum est Esquilias, aliena negotia centum
Per caput et circa saliunt latus. Ante secundam
Roscius orabat sibi adesses ad Puteal cras.



De re communi scribae magna atque nova te
Orabant hodie meminisses, Quinte, reverti.
Imprimat his, cura, Maecenas signa tabellis.
Dixeris, Experiar: Si vis, potes, addit et instat.
Septimus octavo propior jam fugerit annus.
Ex quo Maecenas me coepit habere suorum
In numero; duntaxat ad hoc, quem tollere rheda
Vellet iter faciens et cui concredere nugas
Hoc genus: Hora quota est? Thrax est Gallina Syro par?
Matutina parum cautos jam frigora mordent;
Et quae rimosa bene deponuntur in aure.
Per totum hoc tempus subjectior in diem et horam
Invidiae noster. Ludos spectaverat una,
Luserat in Campo! Fortunae filius, omnes.
Frigidus a Rostris manat per compita rumor:
Quicunque obvius est, me consulit: O bone, nam te
Scire, deos quoniam propius contingis, oportet;
Numquid de Dacis audisti? Nil equidem. Ut tu
Semper eris derisor! At omnes di exagitent me,

Si quidquam. Quid? militibus promissa Triquetra
Praedia Caesar, an est Itala tellure daturus?
Jurantem me scire nihil mirantur ut unum
Scilicet egregii mortalem altique silenti.
Perditur haec inter misero lux non sine votis:
O rus, quando ego te adspiciam? quandoque licebit
Nunc veterum libris, nunc somno et inertibus horis
Ducere sollicitae jucunda oblivia vitae?
O quando faba Pythagorae cognata simulque
Uncta satis pingui ponentur oluscula lardo?
O noctes coenaeque deum! quibus ipse meique
Ante Larem proprium vescor vernasque procaces
Pasco libatis dapibus. Prout cuique libido est,
Siccat inaequales calices conviva solutus
Legibus insanis, seu quis capit acria fortis
Pocula seu modicis uvescit laetius. Ergo
Sermo oritur, non de villis domibusve alienis,
Nec male necne Lepos saltet; sed quod magis ad nos
Pertinet et nescire malum est, agitamus: utrumne
Divitiis homines, an sint virtute beati;
Quidve ad amicitias, usus rectumne, trahat nos;
Et quae sit natura boni summumque quid ejus.
Cervius haec inter vicinus garrit aniles
Ex re fabellas. Si quis nam laudat Arelli
Sollicitas ignarus opes, sic incipit: Olim
Rusticus urbanum murem mus paupere fertur
Accepisse cavo, veterem vetus hospes amicum,
Asper et attentus quaesitis, ut tamen arctum
Solveret hospitiis animum. Quid multa? neque ille
Sepositi ciceris nec longae invidit avenae,
Aridum et ore ferens acinum semesaque lardi
Frusta dedit, cupiens varia fastidia coena
Vincere tangentis male singula dente superbo;
Cum pater ipse domus palea porrectus in horna
Esset ador loliumque, dapis meliora relinquens.
Tandem urbanus ad hunc: Quid te juvat, inquit, amice,
Praerupti nemoris patientem vivere dorso?
Vis tu homines urbemque feris praeponere silvis?
Carpe viam, mihi crede, comes; terrestria quando
Mortales animas vivunt sortita, neque ulla est
Aut magno aut parvo leti fuga: quo, bone, circa,
Dum licet, in rebus jucundis vive beatus;
Vive memor, quam sis aevi brevis. Haec ubi dicta
Agrestem pepulere, domo levis exsilit; inde
Ambo propositum peragunt iter, urbis aventes
Moenia nocturni subrepere. Jamque tenebat

Nox medium caeli spatium, cum ponit uterque
In locuplete domo vestigia, rubro ubi cocco
Tincta super lectos canderet vestis eburnos.
Multaque de magna superessent fercula coena,
Quae procul exstructis inerant hesterna canistris.
Ergo, ubi purpurea porrectum in veste locavit
Agrestem, veluti succinctus cursitat hospes
Continuatque dapes, nec non verniliter ipsis
Fungitur officiis, praelambens omne quod affert.
Ille cubans gaudet mutata sorte bonisque
Rebus agit laetum convivam, cum subito ingens
Valvarum strepitus lectis excussit utrumque.
Currere per totum pavidi conclave, magisque
Exanimes trepidare, simul domus alta Molossis
Personuit canibus. Tum rusticus: Haud mihi vita
Est opus hac, ait, et valeas; me silva cavusque
Tutus ab insidiis tenui solabitur ervo.

SATIRA VII.

Jamdudum ausculto et cupiens tibi dicere servus
Pauca reformido. Davusne? Ita, Davus, amicum
Mancipium domino et frugi quod sit satis, hoc est,
Ut vitale putes. Age, libertate Decembri,
Quando ita majores voluerunt, utere; narra.
Pars hominum vitiis gaudet constanter et urget
Propositum; pars multa natat, modo recta capessens,
Interdum pravis obnoxia. Saepe notatus
Cum tribus anellis, modo laeva Priscus inani,
Vixit inaequalis, clavum ut mutaret in horas,
Aedibus ex magnis subito se conderet, unde
Mundior exiret vix libertinus honeste;
Jam moechus Romae, jam mallet doctus Athenis
Vivere, Vertumnis, quotquot sunt, natus iniquis.
Scurra Volanerius, postquam illi justa cheragra
Contudit articulos, qui pro se tolleret atque

Mitteret in phimum talos, mercede diurna
Conductum pavit; quanto constantior isdem
In vitiis, tanto levius miser ac prior illo,
Qui jam contento, jam laxo fune laborat.
Non dices hodie, quorsum haec tam putida tendant,
Furcifer? Ad te, inquam. Quo pacto, pessime? Laudas
Fortunam et mores antiquae plebis, et idem,
Si quis ad illa deus subito te agat, usque recuses,
Aut quia non sentis, quod clamas, rectius esse,
Aut quia non firmus rectum defendis et haeres,
Nequiquam coeno cupiens evellere plantam.
Romae rus optas, absentem rusticus urbem
Tollis ad astra levis. Si nusquam es forte vocatus
Ad coenam, laudas securum olus ac, velut usquam
Vinctus eas, ita te felicem dicis amasque,
Quod nusquam tibi sit potandum. Jusserit ad se
Maecenas serum sub lumina prima venire
Convivam: Nemon' oleum fert ocius? Ecquis
Audit? cum magno blateras clamore fugisque.
Mulvius et scurrae tibi non referenda precati
Discedunt. Etenim fateor me, dixerit ille,
Duci ventre levem, nasum nidore supinor,
Imbecillus, iners, si quid vis, adde, popino.
Tu, cum sis quod ego et fortassis nequior, ultro
Insectere velut melior verbisque decoris
Obvolvas vitium? Quid, si me stultior ipso
Quingentis empto drachmis deprenderis? Aufer
Me vultu terrere; manum stomachumque teneto,
Dum, quae Crispini docuit me janitor, edo.
  Te conjux aliena capit, meretricula Davum:
Peccat uter nostrum cruce dignius? Acris ubi me
Natura intendit, sub clara nuda lucerna
Quaecunque excepit turgentis verbera caudae,
Clunibus aut agitavit equum lasciva supinum,
Dimittit neque famosum neque sollicitum, ne
Ditior aut formae melioris meiat eodem.
Tu, cum projectis insignibus, annulo equestri
Romanoque habitu, prodis ex judice Dama
Turpis, odoratum caput obscurante lacerna,
Non es, quod simulas? Metuens induceris atque
Altercante libidinibus tremis ossa pavore.
Quid refert, uri, virgis ferroque necari
Auctoratus eas, an turpi clausus in arca,
Quo te demisit peccati conscia herilis,
Contractum genibus tangas caput? Estne marito
Matronae peccantis in ambo justa potestas?

In corruptorem vel justior. Illa tamen se
Non habitu mutatve loco, peccatve superne.
Cum te formidet mulier neque credat amanti,
Ibis sub furcam prudens dominoque furenti
Committes rem omnem et vitam et cum corpore famam.
Evasti: credo, metues doctusque cavebis;
Quaeres, quando iterum paveas iterumque perire
Possis, O toties servus! Quae bellua ruptis,
Cum semel effugit, reddit se prava catenis?
Non sum moechus, ais. Neque ego, hercule, fur, ubi vasa
Praetereo sapiens argentea: tolle periclum,
Jam vaga prosiliet frenis natura remotis.
Tune mihi dominus, rerum imperiis hominumque
Tot tantisque minor, quem ter vindicta quaterque
Imposita haud unquam misera formidine privet?
Adde super dictis, quod non levius valeat: nam
Sive vicarius est, qui servo paret, uti mos
Vester ait, seu conservus; tibi quid sum ego? Nempe
Tu, mihi qui imperitas, alii servis miser atque
Duceris ut nervis alienis mobile lignum.
Quisnam igitur liber? Sapiens, sibi qui imperiosus,
Quem neque pauperies neque mors neque vincula terrent,
Responsare cupidinibus, contemnere honores
Fortis, et in se ipso totus, teres atque rotundus,
Externi ne quid valeat per leve morari,
In quem manca ruit semper fortuna. Potesne
Ex his ut proprium quid noscere? Quinque talenta
Poscit te mulier, vexat foribusque repulsum
Perfundit gelida, rursus vocat; eripe turpi
Colla jugo; Liber, liber sum, dic age. Non quis;
Urget enim dominus mentem non lenis et acres
Subjectat lasso stimulos versatque negantem.
Vel cum Pausiaca torpes, insane, tabella,
Quî peccas minus atque ego, cum Fulvi Rutubaeque
Aut Pacideiani contento poplite miror
Proelia rubrica picta aut carbone, velut si
Re vera pugnent, feriant vitentque moventes
Arma viri? Nequam et cessator Davus; at ipse
Subtilis veterum judex et callidus audis.
Nil ego, si ducor libo fumante: tibi ingens
Virtus atque animus coenis responsat opimis?
Obsequium ventris mihi perniciosius est cur?
Tergo plector enim. Quî tu impunitior illa,
Quae parvo sumi nequeunt, obsonia captas?
Nempe inamarescunt epulae sine fine petitae.
Illusique pedes vitiosum ferre recusant

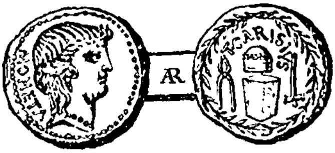
Corpus. An hic peccat, sub noctem qui puer uvam
Furtiva mutat strigili? qui praedia vendit,
Nil servile, gulae parens, habet? Adde, quod idem
Non horam tecum esse potes, non otia recte
Ponere, teque ipsum vitas, fugitivus et erro,
Jam vino quaerens, jam somno fallere curam:
Frustra; nam comes atra premit sequiturque fugacem.
Unde mihi lapidem? Quorsum est opus? Unde sagittas?
Aut insanit homo aut versus facit. Ocius hinc te
Ni rapis, accedes opera agro nona Sabino.

SATIRA VIII.

Ut Nasidieni juvit te coena beati?
Nam mihi quaerenti convivam dictus here illic
De medio potare die. Sic, ut mihi nunquam
In vita fuerit melius. Da, si grave non est,
Quae prima iratum ventrem placaverit esca.
In primis Lucanus aper; leni fuit Austro
Captus, ut aiebat coenae pater; acria circum
Rapula, lactucae, radices, qualia lassum
Pervellunt stomachum, siser, allec, faecula Coa.
His ubi sublatis puer alte cinctus acernam
Gausape purpureo mensam pertersit, et alter
Sublegit quodcunque jaceret inutile quodque
Posset coenantes offendere, ut Attica virgo
Cum sacris Cereris, procedit fuscus Hydaspes,
Caecuba vina ferens, Alcon Chium maris expers.
Hic herus: Albanum, Maecenas, sive Falernum
Te magis appositis delectat, habemus utrumque.
Divitias miseras! Sed quis coenantibus una,
Fundani, pulchre fuerit tibi, nosse laboro.

Summus ego et prope me Viscus Thurinus et infra,
Si memini, Varius, cum Servilio Balatrone
Vibidius, quas Maecenas adduxerat umbras.
Nomentanus erat super ipsum, Porcius infra,
Ridiculus totas semel obsorbere placentas;
Nomentanus ad hoc, qui, si quid forte lateret,
Indice monstraret digito: nam cetera turba,
Nos, inquam, coenamus aves, conchylia, pisces,
Longe dissimilem noto celantia succum;
Ut vel continuo patuit, cum passeris atque
Ingustata mihi porrexerat ilia rhombi.
Post hoc me docuit melimela rubere minorem
Ad lunam delecta. Quid hoc intersit, ab ipso
Audieris melius. Tum Vibidius Balatroni;
Nos nisi damnose bibimus, moriemur inulti:
Et calices poscit majores. Vertere pallor
Tum parochi faciem nil sic metuentis ut acres
Potores, vel quod male dicunt liberius vel
Fervida quod subtile exsurdant vina palatum.
Invertunt Allifanis vinaria tota
Vibidius Balatroque, secutis omnibus; imi
Convivae lecti nihilum nocuere lagenis.
Affertur squillas inter muraena natantes
In patina porrecta. Sub hoc herus: Haec gravida, inquit.
Capta est, deterior post partum carne futura.
His mixtum jus est: oleo, quod prima Venafri
Pressit cella; garo de succis piscis Hiberi;
Vino quinquenni, verum citra mare nato,
Dum coquitur; cocto Chium sic convenit, ut non
Hoc magis ullum aliud; pipere albo, non sine aceto,
Quod Methymnaeam vitio mutaverit uvam.
Erucas virides, inulas ego primus amaras
Monstravi incoquere, illutos Curtillus echinos,
Ut melius muria quod testa marina remittat.
Interea suspensa graves aulaea ruinas
In patinam fecere, trahentia pulveris atri
Quantum non Aquilo Campanis excitat agris.
Nos majus veriti, postquam nihil esse pericli
Sensimus, erigimur. Rufus posito capite, ut si
Filius immaturus obisset, flere. Quis esset
Finis, ni sapiens sic Nomentanus amicum
Tolleret: Heu, Fortuna, quis est crudelior in nos
Te deus? Ut semper gaudes illudere rebus
Humanis! Varius mappa compescere risum
Vix poterat. Balatro suspendens omnia naso,
Haec est conditio vivendi, aiebat, eoque

Responsura tuo nunquam est par fama labori.
Tene, ut ego accipiar laute, torquerier omni
Sollicitudine districtum, ne panis adustus,
Ne male conditum jus apponatur, ut omnes
Praecincti recte pueri comptique ministrent!
Adde hos praeterea casus, aulaea ruant si,
Ut modo; si patinam pede lapsus frangat agaso.
Sed convivatoris uti ducis ingenium res
Adversae nudare solent, celare secundae.
Nasidienus ad haec: Tibi di, quaecunque preceris,
Commoda dent! Ita vir bonus es convivaque comis.
Et soleas poscit. Tum in lecto quoque videres
Stridere secreta divisos aure susurros.
Nullos his mallem ludos spectasse; sed illa
Redde age, quae deinceps risisti. Vibidius dum
Quaerit de pueris, num sit quoque fracta lagena,
Quod sibi poscenti non dantur pocula, dumque
Ridetur fictis rerum Balatrone secundo,
Nasidiene, redis mutatae frontis, ut arte
Emendaturus fortunam; deinde secuti
Mazonomo pueri magno discerpta ferentes
Membra gruis sparsi sale multo, non sine farre;
Pinguibus et ficis pastum jecur anseris albae
Et leporum avulsos, ut multo suavius, armos,
Quam si cum lumbis quis edit; tum pectore adusto
Vidimus et merulas poni et sine clune palumbes,
Suaves res, si non causas narraret earum et
Naturas dominus; quem nos sic fugimus ulti,
Ut nihil omnino gustaremus, velut illis
Canidia afflasset pejor serpentibus Afris.



Q. HORATII FLACCI

EPISTOLARUM

LIBER PRIMUS.

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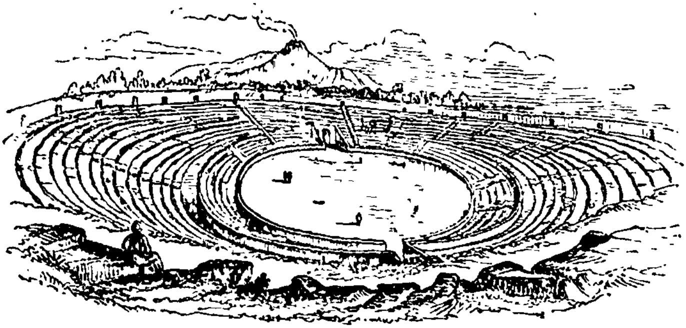
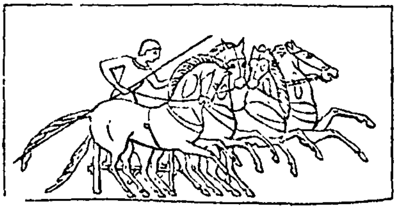


Epistola I.—Ad Maecenatem.

Prima dicte mihi, summa dicende Camena,
Spectatum satis et donatum jam rude quaeris,
Maecenas, iterum antiquo me includere ludo:
Non eadem est aetas, non mens. Veianius, armis
Herculis ad postem fixis, latet abditus agro,
Ne populum extrema toties exoret arena.
Est mihi purgatam crebro qui personet aurem:
Solve senescentem mature sanus equum, ne
Peccet ad extremum ridendus et ilia ducat.
Nunc itaque et versus et cetera ludicra pono,
Quid verum atque decens curo et rogo et omnis in hoc sum;
Condo et compono, quae mox depromere possim.
  Ac ne forte roges, quo me duce, quo lare tuter:
Nullius addictus jurare in verba magistri,
Quo me cunque rapit tempestas, deferor hospes.
Nunc agilis fio et mersor civilibus undis,
Virtutis verae custos rigidusque satelles;
Nunc in Aristippi furtim praecepta relabor,
Et mihi res, non me rebus subjungere conor.
Ut nox longa, quibus mentitur amica, diesque
Longa videtur opus debentibus, ut piger annus
Pupillis, quos dura premit custodia matrum:
Sic mihi tarda fluunt ingrataque tempora, quae spem
Consiliumque morantur agendi naviter id, quod
Aeque pauperibus prodest, locupletibus aeque,
Aeque neglectum pueris senibusque nocebit:
  Restat, ut his ego me ipse regam solerque elementis.
Non possis oculo quantum contendere Lynceus,

Non tamen idcirco contemnas lippus inungi;
Nec, quia desperes invicti membra Glyconis,
Nodosa corpus nolis prohibere cheragra.
Est quadam prodire tenus, si non datur ultra.
Fervet avaritia miseroque cupidine pectus:
Sunt verba et voces, quibus hunc lenire dolorem
Possis et magnam morbi deponere partem.
Laudis amore tumes: sunt certa piacula, quae te
Ter pure lecto poterunt recreare libello.
Invidus, iracundus, iners, vinosus, amator,
Nemo adeo ferus est, ut non mitescere possit,
Si modo culturae patientem commodet aurem.
  Virtus est vitium fugere et sapientia prima
Stultitia caruisse. Vides, quae maxima credis
Esse mala, exiguum censum turpemque repulsam,
Quanto devites animi capitisque labore.
Impiger extremos curris mercator ad Indos,
Per mare pauperiem fugiens, per saxa, per ignes:
Ne cures ea, quae stulte miraris et optas,
Discere et audire et meliori credere non vis?
Quis circum pagos et circum compita pugnax
Magna coronari contemnat Olympia, cui spes,
Cui sit conditio dulcis sine pulvere palmae?
  Vilius argentum est auro, virtutibus aurum.
O cives, cives, quaerenda pecunia primum est;
Virtus post nummos. Haec Janus summus ab imo
Prodocet, haec recinunt juvenes dictata senesque
Laevo suspensi loculos tabulamque lacerto.
Est animus tibi, sunt mores et lingua fidesque,
Sed quadringentis sex septem millia desunt:
Plebs eris. At pueri ludentes, Rex eris, aiunt,
Si recte facies. Hic murus aëneus esto:
Nil conscire sibi, nulla pallescere culpa.
Roscia, dic sodes, melior lex, an puerorum est
Nenia, quae regnum recte facientibus offert,
Et maribus Curiis et decantata Camillis?
Isne tibi melius suadet, qui rem facias, rem,
Si possis, recte, si non, quocunque modo rem,
Ut propius spectes lacrimosa poëmata Pupi,
An qui Fortunae te responsare superbae
Liberum et erectum praesens hortatur et aptat?
  Quod si me populus Romanus forte roget, cur
Non, ut porticibus, sic judiciis fruar isdem,
Nec sequar aut fugiam, quae diligit ipse vel odit,
Olim quod vulpes aegroto cauta leoni
Respondit, referam: Quia me vestigia terrent,

Omnia te adversum spectantia, nulla retrorsum.
Bellua multorum es capitum. Nam quid sequar aut quem ?
Pars hominum gestit conducere publica, sunt qui
Crustis et pomis viduas venentur avaras
Excipiantque senes, quos in vivaria mittant;
Multis occulto crescit res foenore. Verum
Esto aliis alios rebus studiisque teneri:
Idem eadem possunt horam durare probantes ?
Nullus in orbe sinus Baiis praelucet amoenis,
Si dixit dives, lacus et mare sentit amorem
Festinantis heri; cui si vitiosa libido
Fecerit auspicium: Cras ferramenta Teanum
Tolletis, fabri. Lectus genialis in aula est:
Nil ait esse prius, melius nil caelibe vita;
Si non est, jurat bene solis esse maritis.
Quo teneam vultus mutantem Protea nodo ?
Quid pauper ? Ride: mutat coenacula, lectos,
Balnea, tonsores, conducto navigio aeque
Nauseat ac locuples, quem ducit priva triremis.
Si curatus inaequali tonsore capillos
Occurri, rides; si forte subucula pexae
Trita subest tunicae vel si toga dissidet impar,
Rides: quid, mea cum pugnat sententia secum,
Quod petiit spernit, repetit quod nuper omisit,
Aestuat et vitae disconvenit ordine toto,
Diruit, aedificat, mutat quadrata rotundis ?
Insanire putas sollemnia me neque rides,
Nec medici credis nec curatoris egere
A praetore dati, rerum tutela mearum
Cum sis et prave sectum stomacheris ob unguem
De te pendentis, te respicientis amici.
Ad summam: sapiens uno minor est Iove, dives,
Liber, honoratus, pulcher, rex denique regum;
Praecipue sanus, nisi cum pituita molesta est.



EPISTOLA II.—AD LOLLIUM.

Trojani belli scriptorem, maxime Lolli,
Dum tu declamas Romae, Praeneste relegi;
Qui, quid sit pulchrum, quid turpe, quid utile, quid non,
Planius ac melius Chrysippo et Crantore dicit.
Cur ita crediderim, nisi quid te detinet, audi.
  Fabula, qua Paridis propter narratur amorem
Graecia Barbariae lento collisa duello,
Stultorum regum et populorum continet aestus.
Antenor censet belli praecidere causam.
Quid Paris? Ut salvus regnet vivatque beatus,
Cogi posse negat. Nestor componere lites
Inter Peliden festinat et inter Atriden;
Hunc amor, ira quidem communiter urit utrumque.
Quidquid delirant reges, plectuntur Achivi.
Seditione, dolis, scelere atque libidine et ira
Iliacos intra muros peccatur et extra.
  Rursus, quid virtus et quid sapientia possit,
Utile proposuit nobis exemplar Ulixen,
Qui domitor Trojae multorum providus urbes
Et mores hominum inspexit, latumque per aequor,
Dum sibi, dum sociis reditum parat, aspera multa
Pertulit, adversis rerum immersabilis undis.
Sirenum voces et Circae pocula nosti;
Quae si cum sociis stultus cupidusque bibisset,
Sub domina meretrice fuisset turpis et excors,
Vixisset canis immundus vel amica luto sus.
Nos numerus sumus et fruges consumere nati,
Sponsi Penelopae, nebulones, Alcinoique
In cute curanda plus aequo operata juventus,

Cui pulchrum fuit in medios dormire dies, et
Ad strepitum citharae cessatum ducere curam.
Ut jugulent homines, surgunt de nocte latrones:
Ut te ipsum serves, non expergisceris? Atqui,
Si noles sanus, curres hydropicus; et ni
Posces ante diem librum cum lumine, si non
Intendes animum studiis et rebus honestis,
Invidia vel amore vigil torquebere. Nam cur,
Quae laedunt oculum, festinas demere; si quid
Est animum, differs curandi tempus in annum?
Dimidium facti, qui coepit, habet: sapere aude;
Incipe. Qui recte vivendi prorogat horam,
Rusticus exspectat, dum defluat amnis; at ille
Labitur et labetur in omne volubilis aevum.
Quaeritur argentum puerisque beata creandis
Uxor, et incultae pacantur vomere silvae:
Quod satis est cui contingit, nihil amplius optet.
Non domus et fundus, non aeris acervus et auri
Aegroto domini deduxit corpore febres,
Non animo curas. Valeat possessor oportet,
Si comportatis rebus bene cogitat uti.
Qui cupit aut metuit, juvat illum sic domus et res,
Ut lippum pictae tabulae, fomenta podagram,
Auriculas citharae collecta sorde dolentes.
Sincerum est nisi vas, quodcunque infundis, acescit.
Sperne voluptates; nocet empta dolore voluptas.
Semper avarus eget; certum voto pete finem.
Invidus alterius macrescit rebus opimis;
Invidia Siculi non invenere tyranni
Majus tormentum. Qui non moderabitur irae,
Infectum volet esse, dolor quod suaserit et mens,
Dum poenas odio per vim festinat inulto.
Ira furor brevis est: animum rege, qui nisi paret,
Imperat; hunc frenis, hunc tu compesce catena.
Fingit equum tenera docilem cervice magister
Ire viam, qua monstret eques; venaticus, ex quo
Tempore cervinam pellem latravit in aula,
Militat in silvis catulus. Nunc adbibe puro
Pectore verba, puer, nunc te melioribus offer.
Quo semel est imbuta recens, servabit odorem
Testa diu. Quod si cessas aut strenuus anteis,
Nec tardum opperior nec praecedentibus insto.

EPISTOLA III.—AD JULIUM FLORUM.

Juli Flore, quibus terrarum militet oris
Claudius Augusti privignus, scire laboro.
Thracane vos Hebrusque nivali compede vinctus.
An freta vicinas inter currentia turres,
An pingues Asiae campi collesque morantur?
Quid studiosa cohors operum struit? Hoc quoque curo.
Quis sibi res gestas Augusti scribere sumit?
Bella quis et paces longum diffundit in aevum?
Quid Titius Romana brevi venturus in ora?
Pindarici fontis qui non expalluit haustus,
Fastidire lacus et rivos ausus apertos.
Ut valet? ut meminit nostri? Fidibusne Latinis
Thebanos aptare modos studet auspice Musa,
An tragica desaevit et ampullatur in arte?
Quid mihi Celsus agit? monitus multumque monendus,
Privatas ut quaerat opes et tangere vitet
Scripta, Palatinus quaecunque recepit Apollo,
Ne, si forte suas repetitum venerit olim
Grex avium plumas, moveat cornicula risum
Furtivis nudata coloribus. Ipse quid audes?
Quae circumvolitas agilis thyma? Non tibi parvum
Ingenium, non incultum est et turpiter hirtum.
Seu linguam causis acuis seu civica jura
Respondere paras seu condis amabile carmen,
Prima feres hederae victricis praemia. Quod s
Frigida curarum fomenta relinquere posses,
Quo te caelestis sapientia duceret, ires.
Hoc opus, hoc studium parvi properemus et ampl
Si patriae volumus, si nobis vivere cari.
Debes hoc etiam rescribere, si tibi curae
Quantae conveniat Munatius; an male sarta
Gratia nequicquam coit et rescinditur? At vos
Seu calidus sanguis seu rerum inscitia vexat
Indomita cervice feros, ubicunque locorum
Vivitis, indigni fraternum rumpere foedus,
Pascitur in vestrum reditum votiva juvenca.

Epistola IV.—Ad Albium Tibullum.

Albi, nostrorum sermonum candide judex,
Quid nunc te dicam facere in regione Pedana?
Scribere quod Cassi Parmensis opuscula vincat,
An tacitum silvas inter reptare salubres,
Curantem quidquid dignum sapiente bonoque est?
Non tu corpus eras sine pectore, Di tibi formam,
Di tibi divitias dederunt artemque fruendi.
Quid voveat dulci nutricula majus alumno,
Qui sapere et fari possit quae sentiat, et cui
Gratia, fama, valetudo contingat abunde
Et mundus victus, non deficiente crumena?
Inter spem curamque, timores inter et iras,
Omnem crede diem tibi diluxisse supremum:
Grata superveniet, quae non sperabitur, hora.
Me pinguem et nitidum bene curata cute vises,
Cum ridere voles Epicuri de grege porcum.

Epistola V.—Ad Tŏrquatum.

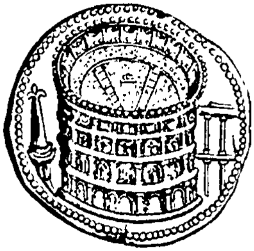
Si potes Archiacis conviva recumbere lectis
Nec modica coenare times olus omne patella,
Supremo te sole domi, Torquate, manebo.
Vina bibes iterum Tauro diffusa palustres
Inter Minturnas Sinuessanumque Petrinum.
Si melius quid habes, arcesse vel imperium fer.
Jamdudum splendet focus et tibi munda supellex.
Mitte leves spes et certamina divitiarum
Et Moschi causam: cras nato Caesare festus
Dat veniam somnumque dies; impune licebit
Aestivam sermone benigno tendere noctem.
Quo mihi fortunam, si non conceditur uti?
Parcus ob heredis curam nimiumque severus
Assidet insano: potare et spargere flores
Incipiam patiarque vel inconsultus haberi.
Quid non ebrietas designat? Operta recludit,
Spes jubet esse ratas, ad proelia trudit inertem;
Sollicitis animis onus eximit, addocet artes.
Fecundi calices quem non fecere disertum?
Contracta quem non in paupertate solutum?
Haec ego procurare et idoneus imperor et non
Invitus, ne turpe toral, ne sordida mappa
Corruget nares, ne non et cantharus et lanx
Ostendat tibi te, ne fidos inter amicos
Sit qui dicta foras eliminet, ut coëat par

Jungaturque pari. Butram tibi Septiciumque,
Et nisi coena prior potiorque puella Sabinum
Detinet, assumam; locus est et pluribus umbris:
Sed nimis arcta premunt olidae convivia caprae.
Tu, quotus esse velis, rescribe et rebus omissis
Atria servantem postico falle clientem.

EPISTOLA VI.—AD NUMICIUM.

Nil admirari prope res est una, Numici,
Solaque, quae possit facere et servare beatum.
Hunc solem et stellas et decedentia certis
Tempora momentis sunt qui formidine nulla
Imbuti spectent: quid senses munera terrae,
Quid maris extremos Arabas ditantis et Indos,
Ludicra quid, plausus et amici dona Quiritis,
Quo spectanda modo, quo sensu credis et ore?
Qui timet his adversa, fere miratur eodem,
Quo cupiens, pacto; pavor est utrobique molestus,
Improvisa simul species exterret utrumque.
Gaudeat an doleat, cupiat metuatne, quid ad rem,
Si, quidquid vidit melius pejusve sua spe,
Defixis oculis animoque et corpore torpet?
  Insani sapiens nomen ferat, aequus iniqui,
Ultra quam satis est virtutem si petat ipsam.
I nunc, argentum et marmor vetus aeraque et artes
Suspice, cum gemmis Tyrios mirare colores;
Gaude, quod spectant oculi te mille loquentem;
Navus mane forum et vespertinus pete tectum,
Ne plus frumenti dotalibus emetat agris
Mutus et, indignum, quod sit pejoribus ortus,
Hic tibi sit potius quam tu mirabilis illi.
Quidquid sub terra est, in apricum proferet aetas;
Defodiet condetque nitentia. Cum bene notum
Porticus Agrippae et via te conspexerit Appi,
Ire tamen restat, Numa quo devenit et Ancus.
  Si latus aut renes morbo tentantur acuto,
Quaere fugam morbi. Vis recte vivere: quis non?
Si virtus hoc una potest dare, fortis omissis
Hoc age deliciis. Virtutem verba putas et
Lucum ligna: cave ne portus occupet alter,
Ne Cibyratica, ne Bithyna negotia perdas;
Mille talenta rotundentur, totidem altera, porro et

Tertia succedant et quae pars quadrat acervum.
Scilicet uxorem cum dote fidemque et amicos
Et genus et forman regina Pecunia donat,
Ac bene nummatum decorat Suadela Venusque.
Mancipiis locuples eget aeris Cappadocum rex:
Ne fueris hic tu. Chlamydes Lucullus, ut aiunt,
Si posset centum scenae praebere rogatus,
Qui possum tot? ait; tamen et quaeram et quot habebo
Mittam: post paulo scribit sibi milia quinque
Esse domi chlamydum: partem vel tolleret omnes.
Exilis domus est, ubi non et multa supersunt
Et dominum fallunt et prosunt furibus. Ergo,
Si res sola potest facere et servare beatum,
Hoc primus repetas opus, hoc postremus omittas.
  Si fortunatum species et gratia praestat,
Mercemur servum, qui dictet nomina, laevum
Qui fodicet latus et cogat trans pondera dextram
Porrigere. Hic multum in Fabia valet, ille Velina;
Cui libit hic fasces dabit eripietque curule
Cui volet importunus ebur. Frater, Pater, adde;
Ut cuique est aetas, ita quemque facetus adopta.
  Si, bene qui coenat, bene vivit, lucet, eamus
Quo ducit gula; piscemur, venemur, ut olim
Gargilius, qui mane plagas, venabula, servos
Differtum transire forum populumque jubebat,
Unus ut e multis populo spectante referret
Emptum mulus aprum. Crudi tumidique lavemur,
Quid deceat, quid non, obliti, Caerite cera
Digni, remigium vitiosum Ithacensis Ulixei,
Cui potior patria fuit interdicta voluptas.
  Si, Mimnermus uti censet, sine amore jocisque
Nil est jucundum, vivas in amore jocisque.
  Vive, vale. Si quid novisti rectius istis,
Candidus imperti; si non, his utere mecum.



EPISTOLA VII.—AD MAECENATEM.

Quinque dies tibi pollicitus me rure futurum,
Sextilem totum mendax desideror. Atqui
Si me vivere vis sanum recteque valentem,
Quam mihi das aegro, dabis aegrotare timenti,
Maecenas, veniam, dum ficus prima calorque
Designatorem decorat lictoribus atris,
Dum pueris omnis pater et matercula pallet,
Officiosaque sedulitas et opella forensis
Adducit febres et testamenta resignat.
Quod si bruma nives Albanis illinet agris,
Ad mare descendet vates tuus et sibi parcet
Contractusque leget; te, dulcis amice, reviset
Cum Zephyris, si concedes, et hirundine prima.
  Non, quo more piris vesci Calabar jubet hospes,
Tu me fecisti locupletem. Vescere sodes.
Jam satis est. At tu quantum vis tolle. Benigne.
Non invisa feres pueris munuscula parvis.
Tam teneor dono, quam si dimittar onustus.
Ut libet; haec porcis hodie comedenda relinques.
Prodigus et stultus donat, quae spernit et odit;
Haec seges ingratos tulit et feret omnibus annis.
Vir bonus et sapiens dignis ait esse paratus,
Nec tamen ignorat, quid distent aera lupinis:

Dignum praestabo me etiam pro laude merentis.
Quod si me noles usquam discedere, reddes
Forte latus, nigros angusta fronte capillos,
Reddes dulce loqui, reddes ridere decorum et
Inter vina fugam Cinarae maerere protervae.
Forte per angustam tenuis vulpecula rimam
Resperat in cumeram frumenti, pastaque rursus
Ire foras pleno tendebat corpore frustra;
Cui mustela procul, Si vis, ait, effugere istinc,
Macra cavum repetes artum, quem macra subisti.
Hac ego si compellor imagine, cuncta resigno;
Nec somnum plebis laudo satur altilium, nec
Otia divitiis Arabum liberrima muto.
Saepe verecundum laudasti, rexque paterque
Audisti coram, nec verbo parcius absens:
Inspice, si possum donata reponere laetus.
Haud male Telemachus, proles patientis Ulixei:
Non est aptus equis Ithace locus, ut neque planis
Porrectus spatiis nec multae prodigus herbae;
Atride, magis apta tibi tua dona relinquam.
Parvum parva decent; mihi jam non regia Roma,
Sed vacuum Tibur placet aut imbelle Tarentum.
Strenuus et fortis causisque Philippus agendis
Clarus ab officiis octavam circiter horam
Dum redit atque Foro nimium distare Carinas
Jam grandis natu queritur, conspexit, ut aiunt,
Adrasum quendam vacua tonsoris in umbra
Cultello proprios purgantem leniter ungues.
Demetri, puer hic non laeve jussa Philippi
Accipiebat, abi, quaere et refer, unde domo, quis,
Cujus fortunae, quo sit patre quove patrono.
It, redit et narrat, Vulteium nomine Menam,
Praeconem, tenui censu, sine crimine, notum,
Et properare loco et cessare et quaerere et uti
Gaudentem parvisque sodalibus et lare certo
Et ludis et post decisa negotia Campo.
Scitari libet ex ipso, quodcunque refers; dic
Ad coenam veniat. None sane credere Mena,
Mirari secum tacitus. Quid multa? Benigne,
Respondet. Neget illi mihi? Negat improbus et te
Negligit aut horret. Vulteium mane Philippus
Vilia vendentem tunicato scruta popello
Occupat et salvere jubet prior. Ille Philippo
Excusare laborem et mercenaria vincla,
Quod non mane domum venisset, denique, quod non
Providisset eum. Sic ignovisse putato

Me tibi, si coenas hodie mecum. Ut libet. Ergo
Post nonam venies; nunc i, rem strenuus auge.
Ut ventum ad coenam est, dicenda tacenda locutus
Tandem dormitum dimittitur. Hic ubi saepe
Occultum visus decurrere piscis ad hamum
Mane cliens et jam certus conviva, jubetur
Rura suburbana indictis comes ire Latinis.
Impositus manis arvum caelumque Sabinum
Non cessat laudare. Videt ridetque Philippus,
Et, sibi dum requiem, dum risus undique quaerit,
Dum septem donat sestertia, mutua septem
Promittit, persuadet uti mercetur agellum.
Mercatur. Ne te longis ambagibus ultra
Quam satis est morer, ex nitido fit rusticus atque
Sulcos et vineta crepat mera; praeparat ulmos,
Immoritur studiis et amore senescit habendi.
Verum ubi oves furto, morbo periere capellae,
Spem mentita seges, bos est enectus arando,
Offensus damnis media de nocte caballum
Arripit iratusque Philippi tendit ad aedes.
Quem simul adspexit scabrum intonsumque Philippus,
Durus, ait, Vultei, nimis attentusque videris
Esse mihi. Pol me miserum, patrone, vocares,
Si velles, inquit, verum mihi ponere nomen!
Quod te per Genium dextramque deosque Penates
Obsecro et obtestor, vitae me redde priori.
  Qui semel adspexit, quantum dimissa petitis
Praestent, mature redeat repetatque relicta.
Metiri se quemque suo modulo ac pede verum est.

EPISTOLA VIII.—AD CELSUM ALBINOVANUM.

Celso gaudere et bene rem gerere Albinovano
Musa rogata refer, comiti scribaeque Neronis.
Si quaeret, quid agam, dic multa et pulchra minantem
Vivere nec recte nec suaviter; haud quia grando
Contuderit vites oleamque momorderit aestus,
Nec quia longinquis armentum aegrotet in agris;
Sed quia mente minus validus quam corpore toto
Nil audire velim, nil discere, quod levet aegrum;
Fidis offendar medicis, irascar amicis,
Cur me funesto properent arcere veterno;
Quae nocuere sequar, fugiam quae profore credam;
Romae Tibur amem ventosus, Tibure Romam.
Post haec, ut valeat, quo pacto rem gerat et se,
Ut placeat juveni percontare utque cohorti.
Si dicet, Recte, primum gaudere, subinde
Praeceptum auriculis hoc instillare memento:
Ut tu fortunam, sic nos te, Celse, feremus.

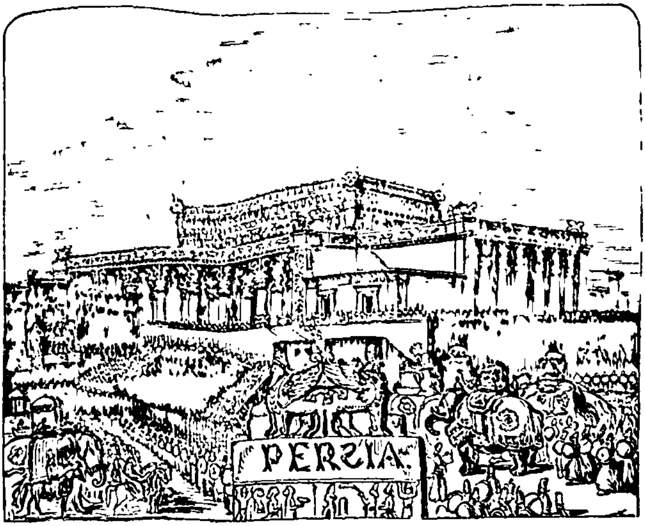
EPISTOLA IX.—CLAUDIUM NERONEM.

Septimius, Claudi, nimirum intelligit unus,
Quanti me facias; nam cum rogat et prece cogit,
Scilicet ut tibi se laudare et tradere coner,
Dignum mente domoque legentis honesta Neronis,
Munere cum fungi propioris censet amici,
Quid possim videt ac novit me valdius ipso.
Multa quidem dixi, cur excusatus abirem;
Sed timui, mea ne finxisse minora putarer,
Dissimulator opis propriae, mihi commodus uni.
Sic ego majoris fugiens opprobria culpae
Frontis ad urbanae descendi praemia. Quod si
Depositum laudas ob amici jussa pudorem,
Scribe tui gregis hunc et fortem crede bonumque.

Epistola X.—Ad Fuscum Aristium.

Urbis amatorem Fuscum salvere jubemus
Ruris amatores, hac in re scilicet una
Multum dissimiles, at cetera paene gemelli,
Fraternis animis quidquid negat alter et alter,
Annuimus pariter vetuli notique columbi.
Tu nidum servas; ego laudo ruris amoeni
Rivos et musco circumlita saxa nemusque.
Quid quaeris? Vivo et regno, simul ista reliqui,
Quae vos ad caelum fertis rumore secundo:
Utque sacerdotis fugitivus liba recuso;
Pane egeo jam mellitis potiore placentis.
  Vivere naturae si convenienter oportet,
Ponendaeque domo quaerenda est area primum,
Novistine locum potiorem rure beato?
Est ubi plus tepeant hiemes, ubi gratior aura
Leniat et rabiem Canis et momenta Leonis,
Cum semel accepit Solem furibundus acutum?
Est ubi divellat somnos minus invida cura?
Deterius Libycis olet aut nitet herba lapillis?
Purior in vicis aqua tendit rumpere plumbum,
Quam quae per pronum trepidat cum murmure rivum?
Nempe inter varias nutritur silva columnas
Laudaturque domus, longos quae prospicit agros.

Naturam expellas furca, tamen usque recurret,
Et mala perrumpet furtim fastidia victrix.
  Non, qui Sidonio contendere callidus ostro
Nescit Aquinatem potantia vellera fucum,
Certius accipiet damnum propiusve medullis,
Quam qui non poterit vero distinguere falsum.
Quem res plus nimio delectavere secundae,
Mutatae quatient. Si quid mirabere, pones
Invitus. Fuge magna; licet sub paupere tecto
Reges et regum vita praecurrere amicos.
  Cervus equum pugna melior communibus herbis
Pellebat, donec minor in certamine longo
Imploravit opes hominis frenumque recepit;
Sed postquam victor violens discessit ab hoste,
Non equitem dorso, non frenum depulit ore.
Sic, qui pauperiem veritus potiore metallis
Libertate caret, dominum vehit improbus atque
Serviet aeternum, quia parvo nesciet uti.
Cui non conveniet sua res, ut calceus olim,
Si pede major erit, subvertet, si minor, uret.
  Laetus sorte tua vives sapienter, Aristi,
Nec me dimittes incastigatum, ubi plura
Cogere quam satis est ac non cessare videbor.
Imperat aut servit collecta pecunia cuique,
Tortum digna sequi potius quam ducere funem.
  Haec tibi dictabam post fanum putre Vacunae,
Excepto, quod non simul esses, cetera laetus.



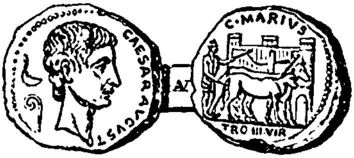
Epistola XI.—Bullatium.

Quid tibi visa Chios, Bullati, notaque Lesbos,
Quid concinna Samos, quid Croesi regia, Sardis,
Smyrna quid et Colophon? Majora minorave fama,
Cunctane prae Campo et Tiberino flumine sordent?
An venit in votum Attalicis ex urbibus una,
An Lebedum laudas odio maris atque viarum?
Scis, Lebedus quid sit; Gabiis desertior atque
Fidenis vicus; tamen illic vivere vellem
Oblitusque meorum obliviscendus et illis
Neptunum procul e terra spectare furentem.
Sed neque, qui Capua Romam petit, imbre lutoque
Adspersus volet in caupona vivere; nec, qui
Frigus collegit, furnos et balnea laudat
Ut fortunatam plene praestantia vitam.
Nec, si te validus jactaverit Auster in alto,
Idcirco navem trans Aegaeum mare vendas.
  Incolumi Rhodos et Mytilene pulchra facit, quod
Paenula solstitio, campestre nivalibus auris,
Per brumam Tiberis, Sextili mense caminus.

Dum licet ac vultum servat Fortuna benignum,
Romae laudetur Samos et Chios et Rhodos absens.
Tu, quamcunque deus tibi fortunaverit horam,
Grata sume manu, neu dulcia differ in annum,
Ut, quocunque loco fueris, vixisse libenter
Te dicas; nam si ratio et prudentia curas,
Non locus effusi late maris arbiter aufert,
Caelum, non animum mutant, qui trans mare currunt.
Strenua nos exercet inertia; navibus atque
Quadrigis petimus bene vivere. Quod petis, hic est,
Est Ulubris, animus si te non deficit aequus.

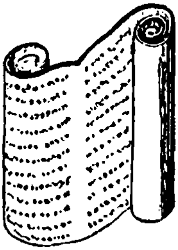
EPISTOLA XII.—AD ICCIUM.

Fructibus Agrippae Siculis, quos colligis, Icci,
Si recte frueris, non est, ut copia major
Ab Jove donari possit tibi. Tolle querelas;
Pauper enim non est, cui rerum suppetit usus.
Si ventri bene, si lateri est, pedibusque tuis, nil
Divitiae poterunt regales addere majus.
Si forte in medio positorum abstemius herbis
Vivis et urtica, sic vives protinus, ut te
Confestim liquidus Fortunae rivus inauret,
Vel quia naturam mutare pecunia nescit,
Vel quia cuncta putas una virtute minora.
  Miramur, si Democriti pecus edit agellos
Cultaque, dum peregre est animus sine corpore velox;
Cum tu inter scabiem tantam et contagia lucri
Nil parvum sapias et adhuc sublimia cures:
Quae mare compescant causae, quid temperet annum,
Stellae sponte sua, jussaene vagentur et errent,
Quid premat obscurum lunae, quid proferat orbem,
Quid velit et possit rerum concordia discors,
Empedocles, an Stertinium deliret acumen.
  Verum, seu pisces seu porrum et caepe trucidas,
Utere Pompeio Grospho et, si quid petet, ultro
Defer; nil Grosphus nisi verum orabit et aequum.
Vilis amicorum est annona, bonis ubi quid deest.
  Ne tamen ignores, quo sit Romana loco res:
Cantaber Agrippae, Claudi virtute Neronis
Armenius cecidit; jus imperiumque Phraates
Caesaris accepit genibus minor; aurea fruges
Italiae pleno defundit Copia cornu.



Epistola XIII.—Ad Vinium Asellam.

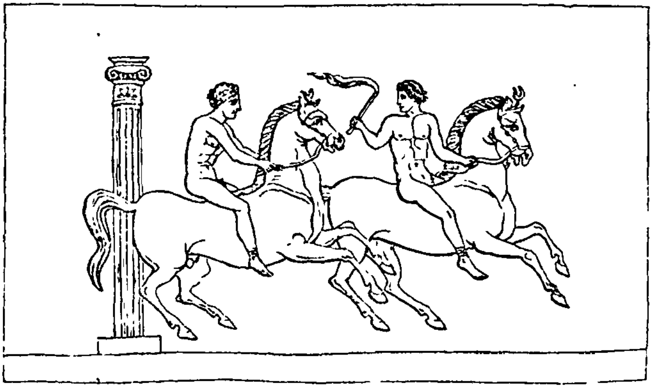
Ut proficiscentem docui te saepe diuque,
Augusto reddes signata volumina, Vini,
Si validus, si laetus erit, si denique poscet;
Ne studio nostri pecces odiumque libellis
Sedulus importes opera vehemente minister.
Si te forte meae gravis uret sarcina chartae,
Abjicito potius, quam quo perferre juberis
Clitellas ferus impingas Asinaeque paternum
Cognomen vertas in risum et fabula fias.
Viribus uteris per clivos, flumina, lamas;
Victor propositi simul ac perveneris illuc,
Sic positum servabis onus, ne forte sub ala
Fasciculum portes librorum, ut rusticus agnum,
Ut vinosa glomus furtivae Pyrrhia lanae,
Ut cum pileolo soleas conviva tribulis.
Ne vulgo narres te sudavisse ferendo
Carmina, quae possint oculos auresque morari
Caesaris; oratus multa prece, nitere porro.
Vade, vale, cave ne titubes mandataque frangas.

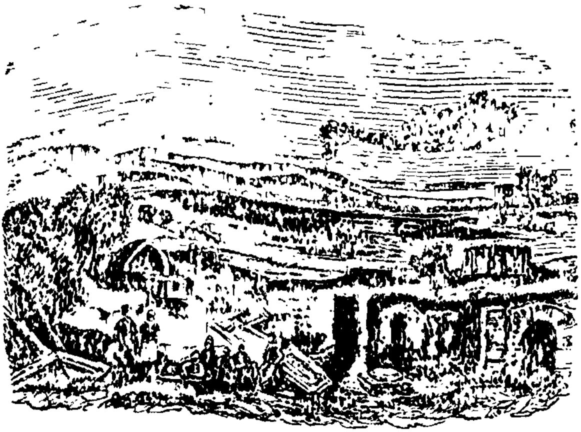


EPISTOLA XIV.—AD VILLICUM SUUM.

Villice silvarum et mihi me reddentis agelli,
Quem tu fastidis habitatum quinque focis et
Quinque bonos solitum Variam dimittere patres,
Certemus, spinas animone ego fortius, an tu
Evellas agro et melior sit Horatius an res.
Me quamvis Lamiae pietas et cura moratur
Fratrem maerentis, rapto de fratre dolentis
Insolabiliter, tamen istuc mens animusque
Fert et amat spatiis obstantia rumpere claustra.
Rure ego viventem, tu dicis in urbe beatum;
Cui placet alterius, sua nimirum est odio sors.
Stultus uterque locum immeritum causatur inique;
In culpa est animus, qui se non effugit unquam.
Tu mediastinus tacita prece rura petebas,
Nunc urbem et ludos et balnea villicus optas;
Me constare mihi scis et discedere tristem,
Quandocunque trahunt invisa negotia Romam.
Non eadem miramur; eo disconvenit inter
Meque et te: nam, quae deserta et inhospita tesqua
Credis, amoena vocat, mecum qui sentit, et odit,
Quae tu pulchra putas. Fornix tibi et uncta popina
Incutiunt urbis desiderium, video, et quod
Angulus iste feret piper et thus ocius uva,
Nec vicina subest vinum praebere taberna

Quae possit tibi, nec meretrix tibicina, cujus
Ad strepitum salias terrae gravis: et tamen urges
Jampridem non tacta ligonibus arva bovemque
Disjunctum curas et strictis frondibus exples;
Addit opus pigro rivus, si decidit imber,
Multa mole docendus aprico parcere prato.
  Nunc age, quid nostrum concentum dividat, audi.
Quem tenues decuere togae nitidique capilli,
Quem scis immunem Cinarae placuisse rapaci,
Quem bibulum liquidi media de luce Falerni,
Coena brevis juvat et prope rivum somnus in herba;
Nec lusisse pudet, sed non incidere ludum.
Non istic obliquo oculo mea commoda quisquam
Limat, non odio obscuro morsuque venenat;
Rident vicini glebas et saxa moventem.
Cum servis urbana diaria rodere mavis;
Horum tu in numerum voto ruis. Invidet usum
Lignorum et pecoris tibi calo argutus et horti.
Optat ephippia bos, piger optat arare caballus;
Quam scit uterque, libens, censebo, exerceat artem.





EPISTOLA XV.—AD NUMONIUM VALAM.

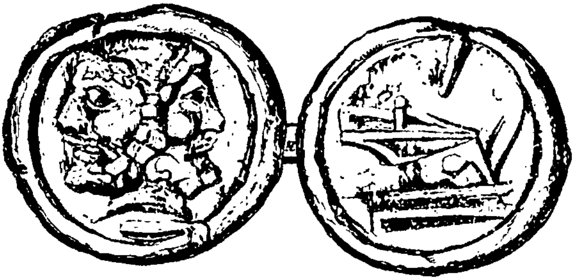
Quae sit hiems Veliae, quod caelum, Vala, Salerni,
Quorum hominum regio et qualis via; nam mihi Baias
Musa supervacuas Antonius, et tamen illis
Me facit invisum, gelida cum perluor unda
Per medium frigus. Sane murteta relinqui
Dictaque cessantem nervis elidere morbum
Sulphura contemni vicus gemit, invidus aegris,
Qui caput et stomachum supponere fontibus audent
Clusinis Gabiosque petunt et frigida rura.
Mutandus locus est et deversoria nota
Praeteragendus equus. Quo tendis? Non mihi Cumas
Est iter aut Baias, laeva stomachosus habena
Dicet eques; sed equi frenato est auris in ore.
Major utrum populum frumenti copia pascat,
Collectosne bibant imbres puteosne perennes
Jugis aquae; nam vina nihil moror illius orae:
Rure meo possum quidvis preferre patique;
Ad mare cum veni, generosum et lene requiro,
Quod curas abigat, quod cum spe divite manet
In venas animumque meum, quod verba ministret,

Quod me Lucanae juvenem commendet amicae;
Tractus uter plures lepores, uter educet apros,
Utra magis pisces et echinos aequora celent,
Pinguis ut inde domum possim Phaeaxque reverti,
Scribere te nobis, tibi nos accredere par est.
  Maenius, ut rebus maternis atque paternis
Fortiter absumptis urbanus coepit haberi,
Scurra vagus, non qui certum praesepe teneret,
Impransus non qui civem dignosceret hoste,
Quaelibet in quemvis opprobria fingere saevus,
Pernicies et tempestas barathrumque macelli,
Quidquid quaesierat, ventri donabat avaro.
Hic, ubi nequitiae fautoribus et timidis nil
Aut paulum abstulerat, patinas coenabat omasi,
Vilis et agninae, tribus ursis quod satis esset;
Scilicet ut ventres lamna candente nepotum
Diceret urendos, corrector Bestius. Idem
Quidquid erat nactus praedae majoris, ubi omne
Verterat in fumum et cinerem, Non hercule miror,
Aiebat, si qui comedunt bona, cum sit obeso
Nil melius turdo, nil vulva pulchrius ampla.
Nimirum hic ego sum; nam tuta et parvula laudo,
Cum res deficiunt, satis inter vilia fortis;
Verum, ubi quid melius contingit et unctius, idem
Vos sapere et solos aio bene vivere, quorum
Conspicitur nitidis fundata pecunia villis.

Epistola XVI.—Ad Quinctium.

Ne perconteris, fundus meus, optime Quincti,
Arvo pascat herum an baccis opulentet olivae.
Pomisne et pratis, an amicta vitibus ulmo,
Scribetur tibi forma loquaciter et situs agri.
  Continui montes, ni dissocientur opaca.
Valle, sed ut veniens dextrum latus adspiciat Sol,
Laevum discedens curru fugiente vaporet.
Temperiem laudes. Quid, si rubicunda benigni
Corna vepres et pruna ferant? si quercus et ilex
Multa fruge pecus, multa dominum juvet umbra?
Dicas adductum propius frondere Tarentum.
Fons etiam rivo dare nomen idoneus, ut nec
Frigidior Thracam nec purior ambiat Hebrus,
Infirmo capiti fluit utilis, utilis alvo.

Hac latebrae dulces, etiam, si credis, amoenae,
Incolumem tibi me praestant Septembribus horis.
  Tu recte vivis, si curas esse quod audis.
Jactamus jampridem omnis te Roma beatum;
Sed vereor, ne cui de te plus quam tibi credas,
Neve putes alium sapiente bonoque beatum,
Neu, si te populus sanum recteque valentem
Dictitet, occultam febrem sub tempus edendi
Dissimules, donec manibus tremor incidat unctis.
Stultorum incurata pudor malus ulcera celat.
Si quis bella tibi terra pugnata marique
Dicat et his verbis vacuas permulceat aures:
Tene magis salvum populus velit, an populum tu,
Servet in ambiguo, qui consulit et tibi et urbi,
Jupiter; Augusti laudes agnoscere possis:
Cum pateris sapiens emendatusque vocari,
Respondesne tuo, dic sodes, nomine? Nempe
Vir bonus et prudens dici delector ego ac tu.
Qui dedit hoc hodie, cras, si volet, auferet, ut si
Detulerit fasces indigno, detrahet idem,
Pone, meum est; inquit. Pono tristisque recedo.
Idem si clamet furem, neget esse pudicum,
Contendat laqueo collum pressisse paternum;
Mordear opprobriis falsis mutemque colores?
Falsus honor juvat et mendax infamia terret
Quem nisi mendosum et medicandum? Vir bonus est
  quis?
Qui consulta patrum, qui leges juraque servat,
Quo multae magnaeque secantur judice lites,
Quo res sponsore et quo causae teste tenentur.
Sed videt hunc omnis domus et vicinia tota
Introrsum turpem, speciosum pelle decora.
  Nec furtum feci nec fugi, si mihi dicat
Servus, Habes pretium, loris non ureris, aio.
Non hominem occidi. Non pasces in cruce corvos.
Sum bonus et frugi. Renuit negitatque Sabellus:
Cautus enim metuit foveam lupus, accipiterque
Suspectos laqueos, et opertum miluus hamum.
Oderunt peccare boni virtutis amore;
Tu nihil admittes in te formidine poenae:
Sit spes fallendi, miscebis sacra profanis;
Nam de mille fabae modiis cum surripis unum,
Damnum est, non facinus, mihi pacto lenius isto.
Vir bonus, omne forum quem spectat et omne tribunal,
Quandocunque deos vel porco vel bove placat,
Jane pater, clare, clare cum dixit, Apollo,

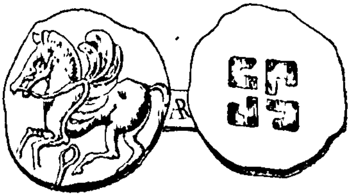


Labra movet metuens audiri: Pulchra Laverna,
Da mihi fallere, da justo sanctoque videri,
Noctem peccatis et fraudibus objice nubem!
  Quî melior servo, quî liberior sit avarus,
In triviis fixum cum se demittit ob assem,
Non video; nam qui cupiet, metuet quoque; porro,
Qui metuens vivet, liber mihi non erit unquam.
Perdidit arma, locum virtutis deseruit, qui
Semper in augenda festinat et obruitur re.
Vendere cum possis captivum, occidere noli;
Serviet utiliter: sine pascat durus aretque,
Naviget ac mediis hiemet mercator in undis;
Annonae prosit; portet frumenta penusque.
  Vir bonus et sapiens audebit dicere: Pentheu,
Rector Thebarum, quid me preferre patique
Indignum coges? Adimam bona. Nempe pecus, rem,
Lectos, argentum: tollas licet. In manicis et
Compedibus saevo te sub custode tenebo.
Ipse deus, simul atque volam, me solvet. Opinor,
Hoc sentit: Moriar; mors ultima linea rerum est.

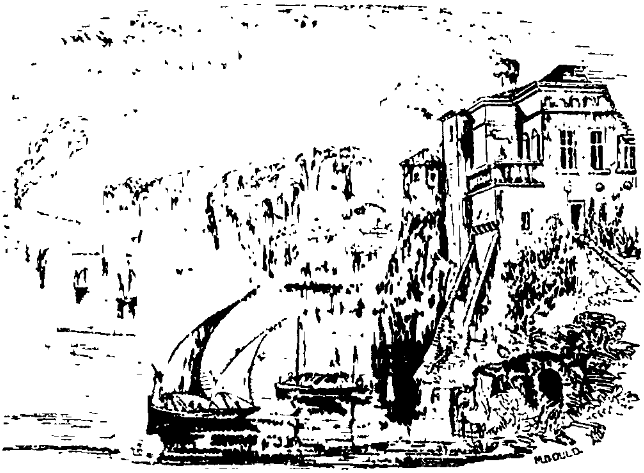
EPISTOLA XVII.—AD SCAEVAM.

Quamvis, Scaeva, satis per te tibi consulis et scis,
Quo tandem pacto deceat majoribus uti,
Disce, docendus adhuc quae censet amiculus, ut si
Caecus iter monstrare velit; tamen adspice, si quid
Et nos, quod cures proprium fecisse, loquamur.
  Si te grata quies et primam somnus in horam

Delectat, si te pulvis strepitusque rotarum,
Si laedit caupona, Ferentinum ire jubebo;
Nam neque divitibus contingunt gaudia solis,
Nec vixit male, qui natus moriensque fefellit.
Si prodesse tuis pauloque benignius ipsum
Te tractare voles, accedes siccus ad unctum.
Si pranderet olus, patienter, regibus uti
Nollet Aristippus. Si sciret regibus uti,
Fastidiret olus, qui me notat. Utrius horum
Verba probes et facta, doce, vel junior audi,
Cur sit Aristippi potior sententia; namque
Mordacem Cynicum sic eludebat, ut aiunt:
Scurror ego ipse mihi, populo tu; rectius hoc et
Splendidius multo est. Equus ut me portet, alat rex,
Officium facio: tu poscis vilia rerum,
Dante minor, quamvis fers te nullius egentem.
  Omnis Aristippum decuit color et status et res,
Tentantem majora, fere praesentibus aequum.
Contra, quem duplici panno patientia velat,
Mirabor, vitae via si conversa decebit.
Alter purpureum non expectabit amictum,
Quidlibet indutus celeberrima per loca vadet,
Personamque feret non inconcinnus utramque;
Alter Mileti textam cane pejus et angui
Vitabit chlamydem, morietur frigore, si non
Rettuleris pannum. Refer et sine vivat ineptus.
  Res gerere et captos ostendere civibus hostes
Attingit solium Jovis et caelestia tentat:
Principibus placuisse viris non ultima laus est.
Non cuivis homini contingit adire Corinthum.



Sedit, qui timuit, ne non succederet. Esto!
Quid, qui pervenit, fecitne viriliter? Atqui
Hîc est aut nusquam, quod quaerimus. Hic onus horret,
Ut parvis animis et parvo corpore majus;
Hic subit et perfert. Aut virtus nomen inane est,
Aut decus et pretium recte petit experiens vir.
  Coram rege suo de paupertate tacentes
Plus poscente ferent; distat, sumasne pudenter,
An rapias. Atqui rerum caput hoc erat, hic fons.
Indotata mihi soror est, paupercula mater,
Et fundus nec vendibilis nec pascere firmus,
Qui dicit, clamat: Victum date. Succinit alter:
Et mihi dividuo findetur munere quadra.
Sed tacitus pasci si posset corvus, haberet
Plus dapis et rixae multo minus invidiaeque.



Brundisium comes aut Surrentum ductus amoenum,
Qui queritur salebras et acerbum frigus et imbres,
Aut cistam effractam et subducta viatica plorat,
Nota refert meretricis acumina, saepe catellam,
Saepe periscelidem raptam sibi flentis, uti mox
Nulla fides damnis verisque doloribus adsit.
Nec semel irrisus triviis attollere curat
Fracto crure planum, licet illi plurimi manet
Lacrima, per sanctum juratus dicat Osirim:
Credite, non ludo; crudeles, tollite claudum.
Quaere peregrinum, vicinia rauca reclamat.

EPISTOLA XVIII.—AD LOLLIUM.

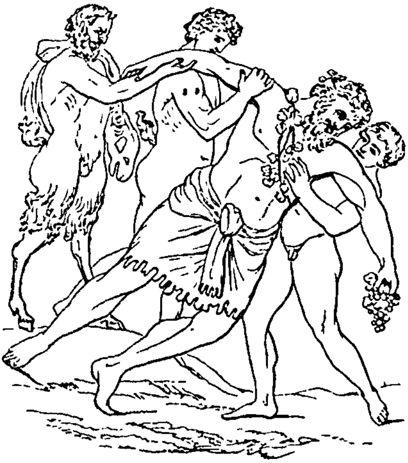
Si bene te novi, metues, liberrime Lolli,
Scurrantis speciem praebere, professus amicum.
Ut matrona meretrici dispar erit atque
Discolor, infido scurrae distabit amicus.
  Est huic diversum vitio vitium prope majus,
Asperitas agrestis et inconcinna gravisque,
Quae se commendat tonsa cute, dentibus atris,
Dum vult libertas dici mera veraque virtus.
Virtus est medium vitiorum et utrinque reductum.
Alter in obsequium plus aequo pronus et imi
Derisor lecti sic nutum divitis horret,
Sic iterat voces et verba cadentia tollit,
Ut puerum saevo credas dictata magistro
Reddere vel partes mimum tractare secundas.
Alter rixatur de lana saepe caprina,
Propugnat nugis armatus : Scilicet, ut non
Sit mihi prima fides et vere quod placet ut non
Acriter elatrem ? Pretium aetas altera sordet.
Ambigitur quid enim ? Castor sciat an Dolichos plus;
Brundisium Minuci melius via ducat an Appi.
  Quem damnosa Venus, quem praeceps alea nudat,
Gloria quem supra vires et vestit et ungit,
Quem tenet argenti sitis importuna famesque,
Quem paupertatis pudor et fuga, dives amicus
Saepe decem vitiis instructior odit et horret,
Aut, si non odit, regit, ac veluti pia mater
Plus quam se sapere et virtutibus esse priorem
Vult, et ait prope vera: Meae, contendere noli,
Stultitiam patiuntur opes; tibi parvula res est:
Arcta decet sanum comitem toga; desine mecum
Certare. Eutrapelus, cuicunque nocere volebat,
Vestimenta dabat pretiosa: beatus enim jam
Cum pulchris tunicis sumet nova consilia et spes,
Dormiet in lucem, scorto postponet honestum
Officium, nummos alienos pascet, ad imum
Thrax erit aut olitoris aget mercede caballum.
  Arcanum neque tu scrutaberis illius unquam,
Commissumque teges et vino tortus et ira;
Nec tua laudabis studia aut aliena reprendes,
Nec, cum venari volet ille, poëmata panges.

Gratia sic fratrum geminorum, Amphionis atque
Zethi, dissiluit, donec suspecta severo
Conticuit lyra. Fraternis cessisse putatur
Moribus Amphion: tu cede potentis amici
Lenibus imperiis, quotiesque educet in agros
Aetolis onerata plagis jumenti canesque.
Surge et inhumanae senium depone Camenae,
Coenes ut pariter pulmenta laboribus empta;
Romanis sollemne viris opus, utile famae
Vitaeque et membris, praesertim cum valeas et
Vel cursu superare canem vel viribus aprum
Possis. Adde, virilia quod speciosius arma
Non est qui tractet: scis, quo clamore coronae

Proelia sustineas campestria; denique saevam
Militiam puer et Cantabrica bella tulisti
Sub duce, qui templis Parthorum signa refigit
Nunc et, si quid abest, Italis adjudicat armis.
Ac, ne te retrahas et inexcusabilis absis,
Quamvis nil extra numerum fecisse modumque
Curas: interdum nugaris rure paterno;

Partitur lintres exercitus; Actia pugna
Te duce per pueros hostili more refertur;
Adversarius est frater, lacus Hadria, donec
Alterutrum velox Victoria fronde coronet.
Consentire suis studiis qui crediderit te,
Fautor utroque tuum laubabit pollice ludum.
Protinus ut moneam, si quid monitoris eges tu,
Quid de quoque viro et cui dicas, saepe videto.
Percontatorem fugito, nam garrulus idem est,
Nec retinent patulae commissa fideliter aures,
Et semel emissum volat irrevocabile verbum.
Non ancilla tuum jecur ulceret ulla puerve
Intra marmoreum venerandi limen amici,
Ne dominus pueri pulchri caraeve puellae
Munere te parvo beet aut incommodus angat.
Qualem commendes, etiam atque etiam adspice, ne mox
Incutiant aliena tibi peccata pudorem.
Fallimur et quondam non dignum tradimus: ergo
Quem sua culpa premet, deceptus omitte tueri,
Ut penitus notum, si tentent crimina, serves
Tuterisque tuo fidentem praesidio; qui
Dente Theonino cum circumroditur, ecquid
Ad te post paulo ventura pericula sentis?
Nam tua res agitur, paries cum proximus ardet,
Et neglecta solent incendia sumere vires.
Dulcis inexpertis cultura potentis amici:
Expertus metuit. Tu, dum tua navis in alto est,
Hoc age, ne mutata retrorsum te ferat aura.
Oderunt hilarem tristes tristemque jocosi,
Sedatum celeres, agilem navumque remissi;
[Potores bibuli media de nocte Falerni]
Oderunt porrecta negantem pocula, quamvis
Nocturnos jures te formidare vapores.
Deme supercilio nubem; plerumque modestus
Occupat obscuri speciem, taciturnus acerbi.
Inter cuncta leges et percontabere doctos,
Qua ratione queas traducere leniter aevum;
Num te semper inops agitet vexetque cupido,
Num pavor et rerum mediocriter utilium spes;
Virtutem doctrina paret, naturane donet;
Quid minuat curas, quid te tibi reddat amicum;
Quid pure tranquillet, honos an dulce lucellum,
An secretum iter et fallentis semita vitae.
Me quoties reficit gelidus Digentia rivus,
Quem Mandela bibit, rugosus frigore pagus,
Quid sentire putas? quid credis, amice, precari?

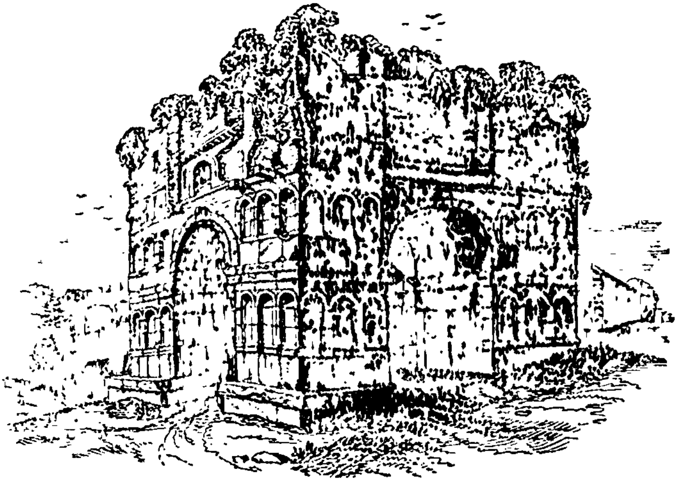
Sit mihi, quod nunc est, etiam minus; et mihi vivam
Quod superest aevi, si quid superesse volunt di;
Sit bona librorum et provisae frugis in annum
Copia, neu fluitem dubiae spe pendulus horae.
Sed satis est orare Jovem quae donat et aufert:
Det vitam, det opes, aequum mi animum ipse parabo.



Epistola XIX.—Ad Maecenatem.

Prisco si credis, Maecenas docte, Cratino,
Nulla placere diu nec vivere carmina possunt,
Quae scribuntur aquae potoribus. Ut male sanos
Adscripsit Liber Satyris Faunisque poëtas,
Vina fere dulces oluerunt mane Camenae.
Laudibus arguitur vini vinosus Homerus;
Ennius ipse pater nunquam nisi potus ad arma
Prosiluit dicenda. Forum putealque Libonis
Mandabo siccis, adimam cantare severis:

Hoc simul edixi, non cessavere poëtae
Nocturno certare mero, putere diurno.
Quid, si quis vultu torvo ferus et pede nudo
Exiguaeque togae simulet textore Catonem,
Virtutemne repraesentet moresque Catonis?
Rupit Jarbitam Timagenis aemula lingua,
Dum studet urbanus tenditque disertus haberi.
Decipit exemplar vitiis imitabile; quod si
Pallerem casu, biberent exsangue cuminum.
O imitatores, servum pecus, ut mihi saepe
Bilem, saepe jocum vestri movere tumultus!
Libera per vacuum posui vestigia princeps,
Non aliena meo pressi pede. Qui sibi fidit,
Dux regit examen. Parios ego primus iambos
Ostendi Latio, numeros animosque secutus
Archilochi, non res et agentia verba Lycamben.
Ac ne me foliis ideo brevioribus ornes,
Quod timui mutare modos et carminis artem:
Temperat Archilochi Musam pede mascula Sappho,
Temperat Alcaeus, sed rebus et ordine dispar,
Nec socerum quaerit, quem versibus oblinat atris,
Nec sponsae laqueum famosa carmine nectit.
Hunc ego non alio dictum prius ore Latinus
Vulgavi fidicen; juvat immemorata ferentem
Ingenuis oculisque legi manibusque teneri.
Scire velis, mea cur ingratus opuscula lector
Laudet ametque domi, premat extra limen iniquus?
Non ego ventosae plebis suffragia venor
Impensis coenarum et tritae munere vestis;
Non ego, nobilium scriptorum auditor et ultor,
Grammaticas ambire tribus et pulpita dignor:
Hinc illae lacrimae. Spissis indigna theatris
Scripta pudet recitare et nugis addere pondus,
Si dixi: Rides, ait, et Jovis auribus ista
Servas; fidis enim manare poëtica mella
Te solum, tibi pulcher. Ad haec ego naribus uti
Formido et, luctantis acuto ne secer ungui,
Displicet iste locus, clamo, et diludia posco.
Ludus enim genuit trepidum certamen et iram,
Ira truces inimicitias et funebre bellum.



EPISTOLA XX.—AD LIBRUM SUUM.

Vertumnum Janumque, liber, spectare videris,
Scilicet ut prostes Sosiorum pumice mundus.
Odisti claves et grata sigilla pudico;
Paucis ostendi gemis et communia laudas,
Non ita nutritus. Fuge, quo descendere gestis.
Non erit emisso reditus tibi. Quid miser egi?
Quid volui? dices, ubi quis te laeserit; et scis
In breve te cogi, cum plenus languet amator.
Quod si non odio peccantis desipit augur,
Carus eris Romae, donec te deserat aetas:
Contrectatus ubi manibus sordescere vulgi
Coeperis, aut tineas pasces taciturnas inertes,
Aut fugies Uticam aut vinctus mitteris Ilerdam.
Ridebit monitor non exauditus, ut ille,
Qui male parentem in rupes protrusit asellum
Iratus: quis enim invitum servare laboret?
Hoc quoque te manet, ut pueros elementa docentem

Occupet extremis in vicis balba senectus.
Cum tibi sol tepidus plures admoverit aures,
Me libertino natum patre et in tenui re
Majores pennas nido extendisse loqueris,
Ut, quantum generi demas, virtutibus addas;
Me primis Urbis belli placuisse domique;
Corporis exigui, praecanum, solibus aptum,
Irasci celerem, tamen ut placabilis essem.
Forte meum si quis te precontabitur aevum,
Me quater undenos sciat implevisse Decembres,
Collegam Lepidum quo duxit Lollius anno.

Q. HORATII FLACCI

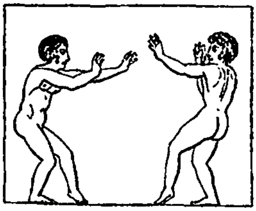
EPISTOLARUM

LIBER SECUNDUS.

EPISTOLA I.—AD AUGUSTUM.

Cum tot sustineas et tanta negotia solus,
Res Italas armis tuteris, moribus ornes,
Legibus emendes, in publica commoda peccem,
Si longo sermone morer tua tempora, Caesar.
Romulus et Liber pater et cum Castore Pollux,
Post ingentia facta deorum in templa recepti,
Dum terras hominumque colunt genus, aspera bella
Componunt, agros assignant, oppida condunt,
Ploravere suis non respondere favorem
Speratum meritis. Diram qui contudit hydram
Notaque fatali portenta labore subegit,
Comperit invidiam supremo fine domari.
Urit enim fulgore suo, qui praegravat artes
Infra se positas; exstinctus amabitur idem.
Praesenti tibi maturos largimur honores
Iurandasque tuum per nomen ponimus aras,
Nil oriturum alias, nil ortum tale fatentes.

Sed tuus hic populus, sapiens et justus in uno,
Te nostris ducibus, te Grais anteferendo,
Cetera nequaquam simili ratione modoque
Aestimat et, nisi quae terris semota suisque
Temporibus defuncta videt, fastidit et odit,
Sic fautor veterum, ut tabulas peccare vetantes,
Quas bis quinque viri sanxerunt, foedera regum
Vel Gabiis vel cum rigidis aequata Sabinis,
Pontificum libros, annosa volumina vatum
Dictitet Albano Musas in monte locutas.
Si, quia Graecorum sunt antiquissima quaeque
Scripta vel optima, Romani pensantur eadem
Scriptores trutina, non est quod multa loquamur:
Nil intra est oleam, nil extra est in nuce duri;
Venimus ad summum fortunae, pingimus atque

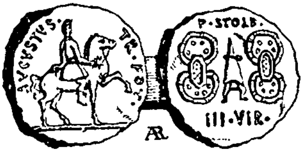


Psallimus et luctamur Achivis doctius unctis.
Si meliora dies, ut vina, poëmata reddit,
Scire velim, chartis pretium quotus arroget annus.
Scriptor, abhinc annos centum qui decidit, inter
Perfectos veteresque referri debet, an inter
Viles atque novos? Excludat jurgia finis.
Est vetus atque probus, centum qui perficit annos.
Quid, qui deperiit minor uno mense vel anno,
Inter quos referendus erit? veteresne poëtas,
An quos et praesens et postera respuat aetas?
Iste quidem veteres inter ponetur honeste,
Qui vel mense brevi vel toto est junior anno.
Utor permisso caudaeque pilos ut equinae
Paulatim vello et demo unum, demo et item unum,
Dum cadat elusus ratione ruentis acervi,
Qui redit in fastos et virtutem aestimat annis
Miraturque nihil, nisi quod Libitina sacravit.
Ennius et sapiens et fortis et alter Homerus,
Ut critici dicunt, leviter curare videtur,
Quo promissa cadant et somnia Pythagorea.

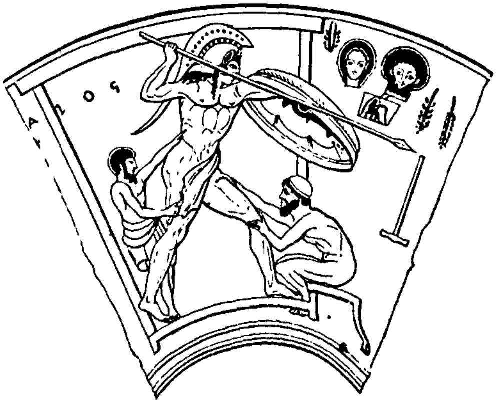
Naevius in manibus non est et mentibus haeret
Paene recens? Adeo sanctum est vetus omne poëma.
Ambigitur quoties uter utro sit prior, aufert
Pacuvius docti famam senis, Accius alti,
Dicitur Afrani toga convenisse Menandro,
Plautus ad exemplar Siculi properare Epicharmi,
Vincere Caecilius gravitate, Terentius arte.
Hos ediscit et hos arcto stipata theatro
Spectat Roma potens; habet hos numeratque poetas
Ad nostrum tempus Livi scriptoris ab aevo.
  Interdum vulgus rectum videt, est ubi peccat.
Si veteres ita miratur laudatque poëtas,
Ut nihil anteferat, nihil illis comparet; errat:
Si quaedam nimis antique, si pleraque dure
Dicere credit eos, ignave multa fatetur,
Et sapit et mecum facit et Jove judicat aequo.

  Non equidem insector delendaque carmina Livi
Esse reor, memini quae plagosum mihi parvo
Orbilium dictare; sed emendata videri
Pulchraque et exactis minimum distantia miror;
Inter quae verbum emicuit si forte decorum et,
Si versus paulo concinnior unus et alter,
Injuste totum ducit venditque poëma.
Indignor quidquam reprehendi, non quia crasse
Compositum illepideve putetur, sed quia nuper;
Nec veniam antiquis, sed honorem et praemia posci.
Recte necne crocum floresque perambulet Attae
Fabula si dubitem, clament periisse pudorem
Cuncti paene patres, ea cum reprehendere coner,
Quae gravis Aesopus, quae doctus Roscius egit:
Vel quia nil rectum, nisi quod placuit sibi, ducunt,

Vel quia turpe putant parere minoribus et, quae
Imberbes didicere, senes perdenda fateri.



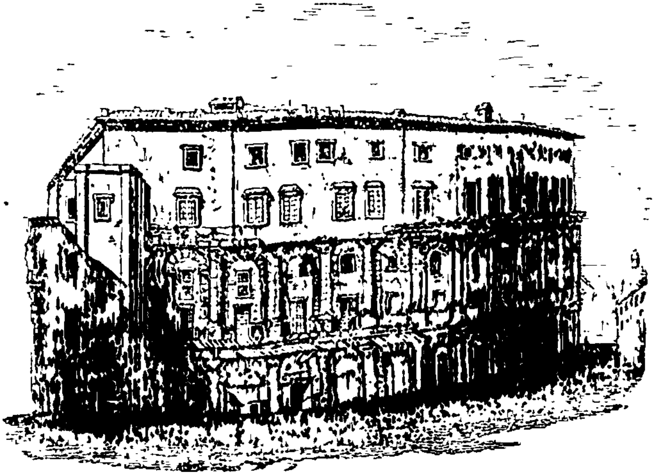
Jam Saliare Numae carmen qui laudat et illud,
Quod mecum ignorat, solus vult scire videri,
Ingeniis non ille favet plauditque sepultis,
Nostra sed impugnat, nos nostraque lividus odit.
Quod si tam Graecis novitas invisa fuisset
Quam nobis, quid nunc esset vetus? aut quid haberet,
Quod legeret tereretque viritim publicus usus?
  Ut primum positis nugari Graecia bellis
Coepit et in vitium fortuna labier aequa,
Nunc athletarum studiis, nunc arsit equorum,



Marmoris aut eboris fabros aut aeris amavit,
Suspendit picta vultum mentemque tabella,
Nunc tibicinibus, nunc est gavisa tragoedis;
Sub nutrice puella velut si luderet infans,
Quod cupide petiit, mature plena reliquit.
Quid placet aut odio est, quod non mutabile credas?

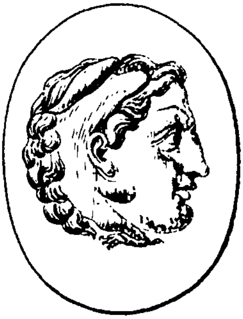
Hoc paces habuere bonae ventique secundi.
Romae dulce diu fuit et sollemne reclusa
Mane domo vigilare, clienti promere jura,
Cautos nominibus rectis expendere nummos,
Majores audire, minori dicere, per quae
Crescere res posset, minui damnosa libido.
Mutavit mentem populus levis et calet uno
Scribendi studio; pueri patresque severi
Fronde comas vincti coenant et carmina dictant.
Ipse ego, qui nullos me affirmo scribere versus,
Invenior Parthis mendacior et prius orto
Sole vigil calamum et chartas et scrinia posco.
Navim agere ignarus navis timet; abrotonum aegro
Non audet, nisi qui didicit, dare; quod medicorum est,
Promittunt medici; tractant fabrilia fabri:
Scribimus indocti doctique poëmata passim.
Hic error tamen et levis haec insania quantas
Virtutes habeat, sic collige: vatis avarus
Non temere est animus; versus amat, hoc studet unum;
Detrimenta, fugas servorum, incendia ridet;
Non fraudem socio puerove incogitat ullam
Pupillo; vivit siliquis et pane secundo;
Militiae quamquam piger et malus, utilis urbi,
Si das hoc, parvis quoque rebus magna juvari.
Os tenerum pueri balbumque poëta figurat,
Torquet ab obscoenis jam nunc sermonibus aurem,
Mox etiam pectus praeceptis format amicis,
Asperitatis et invidiae corrector et irae;
Recte facta refert, orientia tempora notis
Instruit exemplis, inopem solatur et aegrum.
Castis cum pueris ignara puella mariti
Disceret unde preces, vatem ni Musa dedisset?
Poscit opem chorus et praesentia numina sentit,
Caelestes implorat aquas docta prece blandus,
Avertit morbos, metuenda pericula pellit,
Impetrat et pacem et locupletem frugibus annum.
Carmine di superi placantur, carmine Manes.
Agricolae prisci, fortes parvoque beati,
Condita post frumenta levantes tempore festo
Corpus et ipsum animum spe finis dura ferentem,
Cum sociis operum, pueris et conjuge fida,
Tellurem porco, Silvanum lacte piabant,
Floribus et vino Genium memorem brevis aevi.
Fescennina per hunc inventa licentia morem
Versibus alternis opprobria rustica fudit,
Libertasque recurrentes accepta per annos

Lusit amabiliter, donec jam saevus apertam
In rabiem coepit verti jocus et per honestas
Ire domos impune minax. Doluere cruento
Dente lacessiti; fuit intactis quoque cura
Conditione super communi; quin etiam lex
Poenaque lata, malo quae nollet carmine quemquam
Describi; vertere modum, formidine fustis
Ad bene dicendum delectandumque redacti.
Graecia capta ferum victorem cepit et artes
Intulit agresti Latio; sic horridus ille
Defluxit numerus Saturnius, et grave virus
Munditiae pepulere; sed in longum tamen aevum
Manserunt hodieque manent vestigia ruris.
Serus enim Graecis admovit acumina chartis,
Et post Punica bella quietus quaerere coepit,
Quid Sophocles et Thespis et Aeschylus utile ferrent.
Tentavit quoque rem, si digne vertere posset.
Et placuit sibi, natura sublimis et acer;
Nam spirat tragicum satis et feliciter audet,
Sed turpem putat inscite metuitque lituram.
Creditur, ex medio quia res arcessit, habere
Sudoris minimum, sed habet comoedia tanto
Plus oneris, quanto veniae minus. Adspice, Plautus
Quo pacto partes tutetur amantis ephebi,
Ut patris attenti, lenonis ut insidiosi;
Quantus sit Dossennus edacibus in parasitis,
Quam non adstricto percurrat pulpita socco;
Gestit enim nummum in loculos demittere, post hoc
Securus, cadat an recto stet fabula talo.
Quem tulet ad scenam ventoso Gloria curru,
Exanimat lentus spectator, sedulus inflat:
Sic leve, sic parvum est, animum quod laudis avarum
Subruit aut reficit. Valeat res ludicra, si me
Palma negata macrum, donata reducit opimum.
Saepe etiam audacem fugat hoc terretque poëtam,
Quod numero plures, virtute et honore minores,
Indocti stolidique et depugnare parati,
Si discordet eques, media inter carmina poscunt
Aut ursum aut pugiles; his nam plebecula plaudit.
Verum equitis quoque jam migravit ab aure voluptas
Omnis ad incertos oculos et gaudia vana.
Quatuor aut plures aulaea premuntur in horas,
Dum fugiunt equitum turmae peditumque catervae;
Mox trahitur manibus regum fortuna retortis,
Esseda festinant, pilenta, petorrita, naves,
Captivum portatur ebur, captiva Corinthus.



Si foret in terris, rideret Democritus, seu
Diversum confusa genus panthera camelo,
Sive elephas albus vulgi converteret ora;
Spectaret populum ludis attentius ipsis,
Ut sibi praebentem mimo spectacula plura;
Scriptores autem narrare putaret asello
Fabellam surdo. Nam quae pervincere voces
Evaluere sonum, referunt quem nostra theatra?
Garganum mugire putes nemus aut mare Tuscum,
Tanto cum strepitu ludi spectantur et artes
Divitiaeque peregrinae, quibus oblitus actor
Cum stetit in scena, concurrit dextera laevae.
Dixit adhuc aliquid? Nil sane. Quid placit ergo?
Lana Tarentino violas imitata veneno.
Ac ne forte putes me, quae facere ipse recusem,
Cum recte tractent alii, laudare maligne:
Ille per extentum funem mihi posse videtur
Ire poëta, meum qui pectus inaniter angit,
Irritat, mulcet, falsis terroribus implet,
Ut magus, et modo me Thebis, modo ponit Athenis.
Verum age et his, qui se lectori credere malunt
Quam spectatoris fastidia ferre superbi,
Curam redde brevem, si munus Apolline dignum
Vis complere libris et vatibus addere calcar,

Ut studio majore petant Helicona virentem.
  Multa quidem nobis facimus mala saepe poëtae,
Ut vineta egomet caedam mea, cum tibi librum
Sollicito damus aut fesso; cum laedimur, unum
Si quis amicorum est ausus reprehendere versum;
Cum loca jam recitata revolvimus irrevocati;
Cum lamentamur non apparere labores
Nostros et tenui deducta poëmata filo;
Cum speramus eo rem venturam, ut simul atque
Carmina rescieris nos fingere, commodus ultro
Arcessas et egere vetes et scribere cogas
Sed tamen est operae pretium cognoscere, quales
Aedituos habeat belli spectata domique
Virtus indigno non committenda poëtae.



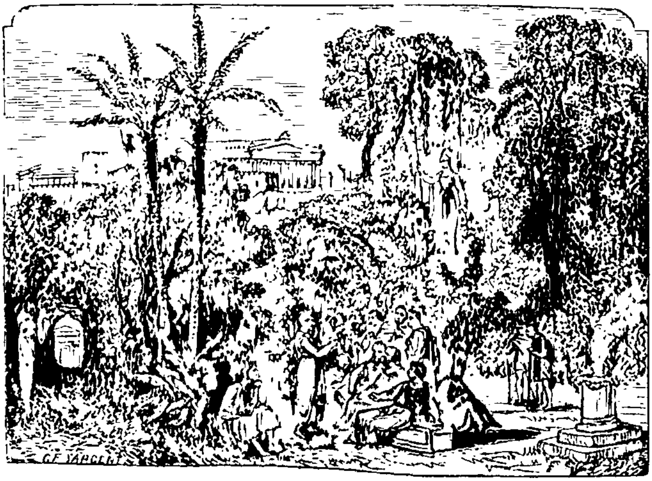
  Gratus Alexandro regi magno fuit ille
Choerilus, incultis qui versibus et male natis
Rettulit acceptos, regale nomisma, Philippos.
Sed veluti tractata notam labemque remittunt
Atramenta, fere scriptores carmine foedo
Splendida facta linunt. Idem rex ille, poëma
Qui tam ridiculum tam care prodigus emit,
Edicto vetuit, ne quis se praeter Apellem
Pingeret aut alius Lysippo duceret aera
Fortis Alexandri vultum simulantia. Quod si
Judicium subtile videndis artibus illud
Ad libros et ad haec Musarum dona vocares,
Boeotum in crasso jurares aëre natum.
  At neque dedecorant tua de se judicia atque
Munera, quae multa dantis cum laude tulerunt
Dilecti tibi Virgilius Variusque poëtae;
Nec magis expressi vultus per aënea signa,

Quam per vatis opus mores animique virorum
Clarorum apparent. Nec sermones ego mallem
Repentes per humum quam res componere gestas,
Terrarumque situs et flumina dicere et arces
Montibus impositas et barbara regna tuisque
Auspiciis totum confecta duella per orbem
Claustraque custodem pacis cohibentia Janum
Et formidatum Parthis te principe Romam,
Si, quantum cuperem, possem quoque; sed neque parvum
Carmen majestas recipit tua nec meus audet
Rem tentare pudor, quam vires ferre recusent.
Sedulitas autem stulte, quem diligit, urget,
Praecipue cum se numeris commendat et arte:
Discit enim citius meminitque libentius illud,
Quod quis deridet, quam quod probat et veneratur.
Nil moror officium, quod me gravat, ac neque ficto
In pejus vultu proponi cereus usquam,
Nec prave factis decorari versibus opto,
Ne rubeam pingui donatus munere, et una
Cum scriptore meo capsa porrectus aperta
Deferar in vicum vendentem thus et odores
Et piper et quidquid chartis amicitur ineptis.

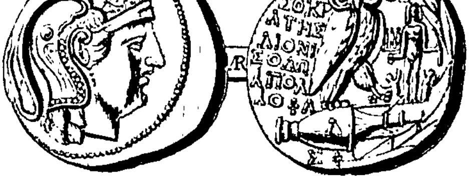
EPISTOLA II.—AD JULIUM FLORUM.

Flore, bono claroque fidelis amice Neroni,
Si quis forte velit puerum tibi vendere natum
Tibure vel Gabiis et tecum sic agat: Hic et
Candidus et talos a vertice pulcher ad imos
Fiet eritque tuus nummorum millibus octo,
Verna ministeriis ad nutus aptus heriles,
Litterulis Graecis imbutus, idoneus arti
Cuilibet; argilla quidvis imitaberis uda,
Quin etiam canet indoctum, sed dulce bibenti.
Multa fidem promissa levant, ubi plenius aequo
Laudat venales, qui vult extrudere, merces.
Res urget me nulla; meo sum pauper in aere.
Nemo hoc mangonum faceret tibi; non temere a me
Quivis ferret idem. Semel hic cessavit et, ut fit,
In scalis latuit metuens pendentis habenae:
Des nummos, excepta nihil te si fuga laedat;
Ille ferat pretium poenae securus, opinor.
Prudens emisti vitiosum, dicta tibi est lex:
Insequeris tamen hunc et lite moraris iniqua?
  Dixi me pigrum proficiscenti tibi, dixi

Talibus officiis prope mancum, ne mea saevus
Jurgares ad te quod epistola nulla rediret.
Quid tum profeci, mecum facientia jura
Si tamen attentas? Quereris super hoc etiam, quod
Exspectata tibi non mittam carmina mendax.
  Luculli miles collecta viatica multis
Aerumnis, lassus dum noctu stertit, ad assem
Perdiderat; post hoc vehemens lupus et sibi et hosti
Iratus pariter, jejunis dentibus acer,
Praesidium regale loco dejecit, ut aiunt,
Summe munito et multarum divite rerum.
Clarus ob id factum donis ornatur honestis;
Accipit et bis dena super sestertia nummum.
Forte sub hoc tempus castellum evertere praetor
Nescio quod cupiens hortari coepit eundem
Verbis, quae timido quoque possent addere mentem:
I, bone, quo virtus tua te vocat, i pede fausto,
Grandia laturus meritorum praemia. Quid stas?
Post haec ille catus quantumvis rusticus: Ibit,
Ibit eo, quo vis, qui zonam perdidit, inquit.
  Romae nutriri mihi contigit atque doceri,
Iratus Graiis quantum nocuisset Achilles.
Adjecere bonae paulo plus artis Athenae,
Scilicet ut vellem curvo dignoscere rectum
Atque inter silvas Academi quaerere verum.



Dura sed emovere loco me tempora grato,
Civilisque rudem belli tulit aestus in arma
Caesaris Augusti non responsura lacertis.
Unde simul primum me dimisere Philippi,
Decisis humilem pennis inopemque paterni
Et laris et fundi paupertas impulit audax,
Ut versus facerem; sed, quod non desit, habentem
Quae poterunt unquam satis expurgare cicutae,
Ni melius dormire putem quam scribere versus?
Singula de nobis anni praedantur euntes;
Eripuere jocos, Venerem convivia, ludum;
Tendunt extorquere poëmata; quid faciam vis?
Denique non omnes eadem mirantur amantque:
Carmine tu gaudes, hic delectatur ïambis,
Ille Bioneis sermonibus et sale nigro.
Tres mihi convivae prope dissentire videntur,
Poscentes vario multum diversa palato.
Quid dem? quid non dem? renuis tu, quod jubet alter;
Quod petis, id sane est invisum acidumque duobus.
Praeter cetera, me Romaene poëmata censes
Scribere posse inter tot curas totque labores?
Hic sponsum vocat, hic auditum scripta relictis
Omnibus officiis; cubat hic in colle Quirini,
Hic extremo in Aventino, visendus uterque;
Intervalla vides humane commoda. Verum
Purae sunt plateae, nihil ut meditantibus obstet.
Festinat calidus mulis gerulisque redemptor,
Torquet nunc lapidem, nunc ingens machina tignum,
Tristia robustis luctantur funera plaustris,
Hac rabiosa fugit canis, hac lutulenta ruit sus:
I nunc et versus tecum meditare canoros.
Scriptorum chorus omnis amat nemus et fugit urbem,
Rite cliens Bacchi somno gaudentis et umbra:
Tu me inter strepitus nocturnos atque diurnos
Vis canere et contracta sequi vestigia vatum?
Ingenium, sibi quod vacuas desumpsit Athenas,



Et studiis annos septem dedit insenuitque
Libris et curis, statua taciturnius exit
Plerumque et risu populum quatit; hic ego rerum
Fluctibus in mediis et tempestatibus urbis
Verba lyrae motura sonum connectere digner?
  Frater erat Romae consulti rhetor, ut alter
Alterius sermone meros audiret honores,
Gracchus ut hic illi, foret huic ut Mucius ille.
Quî minus argutos vexat furor iste poëtas?
Carmina compono, hic elegos. "Mirabile visu
Caelatumque novem Musis opus!" Adspice primum,
Quanto cum fastu, quanto molimine circum-
Spectemus vacuam Romanis vatibus aedem;
Mox etiam, si forte vacas, sequere et procul audi,
Quid ferat et quare sibi nectat uterque coronam.
Caedimur et totidem plagis consumimus hostem
Lento Samnites ad lumina prima duello.
Discedo Alcaeus puncto illius; ille meo quis?
Quis nisi Callimachus? Si plus apposcere visus,
Fit Mimnermus et optivo cognomine crescit.
Multa fero, ut placem genus irritabile vatum,
Cum scribo et supplex populi suffragia capto,
Idem, finitis studiis et mente recepta,
Obturem patulas impune legentibus aures.
Ridentur mala qui componunt carmina; verum
Gaudent scribentes et se venerantur et ultro,
Si taceas, laudant quidquid scripsere beati.
  At qui legitimum cupiet fecisse poëma,
Cum tabulis animum censoris sumet honesti;
Audebit, quaecunque parum splendoris habebunt
Et sine pondere erunt et honore indigna ferentur,
Verba movere loco, quamvis invita recedant
Et versentur adhuc intra penetralia Vestae.
Obscurata diu populo bonus eruet atque
Proferet in lucem speciosa vocabula rerum,
Quae priscis memorata Catonibus atque Cethegis
Nunc situs informis premit et deserta vetustas;
Adsciscet nova, quae genitor produxerit usus.
Vehemens et liquidus puroque simillimus amni
Fundet opes Latiumque beabit divite lingua;
Luxuriantia compescet, nimis aspera sano
Levabit cultu, virtute carentia tollet,
Ludentis speciem dabit et torquebitur, ut qui
Nunc Satyrum, nunc agrestem Cyclopa movetur.
  Praetulerim scriptor delirus inersque videri,
Dum mea delectent mala me vel denique fallant,

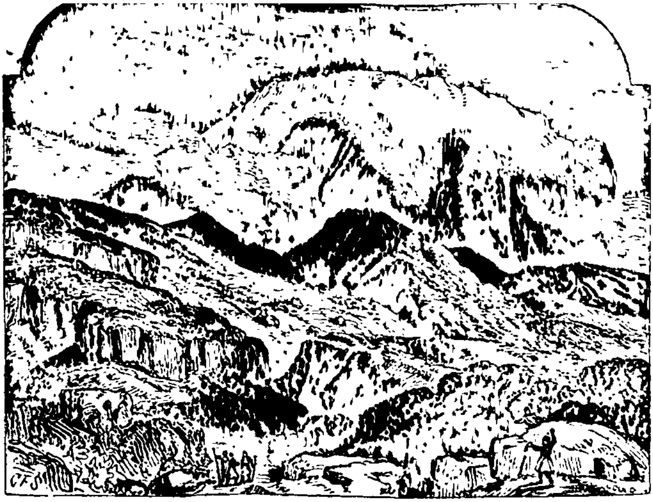
Quam sapere et ringi. Fuit haud ignobilis Argis,
Qui se credebat miros audire tragoedos,
In vacuo laetus sessor plausorque theatro;
Cetera qui vitae servaret munia recto
More, bonus sane vicinus, amabilis hospes,
Comis in uxorem, posset qui ignoscere servis
Et signo laeso non insanire lagenae,
Posset qui rupem et puteum vitare patentem.
Hic ubi cognatorum opibus curisque refectus
Expulit helleboro morbum bilemque meraco
Et redit ad sese: Pol me occidistis, amici,
Non servastis, ait, cui sic extorta voluptas
Et demptus per vim mentis gratissimus error.
  Nimirum sapere est abjectis utile nugis
Et tempestivum pueris concedere ludum,
Ac non verba sequi fidibus modulanda Latinis,
Sed verae numerosque modosque ediscere vitae.
Quocirca mecum loquor haec tacitusque recordor:
Si tibi nulla sitim finiret copia lymphae,
Narrares medicis; quod, quanto plura parasti,
Tanto plura cupis, nulline faterier audes?
Si vulnus tibi monstrata radice vel herba
Non fieret levius, fugeres radice vel herba
Proficiente nihil curarier. Audieras, cui
Rem di donarent, illi decedere pravam
Stultitiam; et, cum sis nihilo sapientior, ex quo
Plenior es, tamen uteris monitoribus isdem?
At si divitiae prudentem reddere possent,
Si cupidum timidumque minus te, nempe ruberes,
Viverit in terris te si quis avarior uno.
  Si proprium est, quod quis libra mercatur et aere,
Quaedam, si credis consultis, mancipat usus;
Qui te pascit ager, tuus est, et villicus Orbi,
Cum segetes occat tibi mox frumenta daturas,
Te dominum sentit. Das nummos, accipis uvam,
Pullos, ova, cadum temeti: nempe modo isto
Paulatim mercaris agrum fortasse trecentis
Aut etiam supra nummorum millibus emptum.
Quid refert, vivas numerato nuper an olim?
Emptor Aricini quondam Veientis et arvi
Emptum coenat olus, quamvis aliter putat; emptis
Sub noctem gelidam lignis calefactat aënum;
Sed vocat usque suum, qua populus adsita certis
Limitibus vicina refugit jurgia; tamquam
Sit proprium quidquam, puncto quod mobilis horae
Nunc prece, nunc pretio, nunc vi, nunc morte suprema

Permutet dominos et cedat in altera jura.
  Sic quia perpetuus nulli datur usus, et heres
Heredem alterius velut unda supervenit undam,
Quid vici prosunt aut horrea? quidve Calabris
Saltibus adjecti Lucani, si metit Orcus
Grandia cum parvis, non exorabilis auro?
Gemmas, marmor, ebur, Tyrrhena sigilla, tabellas,
Argentum, vestes Gaetulo murice tinctas,
Sunt qui non habeant, est qui non curat habere.
Cur alter fratrum cessare et ludere et ungi
Praeferat Herodis palmetis pinguibus, alter
Dives et importunus ad umbram lucis ab ortu
Silvestrem flammis et ferro mitiget agrum,
Scit Genius, natale comes qui temperat astrum,
Naturae deus humanae, mortalis in unum
Quodque caput, vultu mutabilis, albus et ater.
  Utar et ex modico, quantum res poscet, acervo
Tollam, nec metuam, quid de me judicet heres,
Quod non plura datis invenerit; et tamen idem
Scire volam, quantum simplex hilarisque nepoti
Discrepet et quantum discordet parcus avaro.
Distat enim, spargas tua prodigus, an neque sumptum
Invitus facias neque plura parare labores,
Ac potius, puer ut festis Quinquatribus olim,
Exiguo gratoque fruaris tempore raptim.
Pauperies immunda *domus* procul absit: ego, utrum
Nave ferar magna an parva, ferar unus et idem.
Non agimur tumidis velis aquilone secundo;
Non tamen adversis aetatem ducimus austris,
Viribus, ingenio, specie, virtute, loco, re
Extremi primorum, extremis usque priores.
  Non es avarus: abi; quid, cetera jam simul isto
Cum vitio fugere? Caret tibi pectus inani
Ambitione? Caret mortis formidine et ira?
Somnia, terrores magicos, miracula, sagas,
Nocturnos lemures portentaque Thessala rides?
Natales grate numeras? Ignoscis amicis?
Lenior et melior fis accedente senecta?
Quid te exempta levat spinis de pluribus una?
Vivere si recte nescis, decede peritis.
Lusisti satis, edisti satis atque bibisti:
Tempus abire tibi est, ne potum largius aequo
Rideat et pulset lasciva decentius aetas.

Q. HORATII FLACCI

DE ARTE POETICA

LIBER.



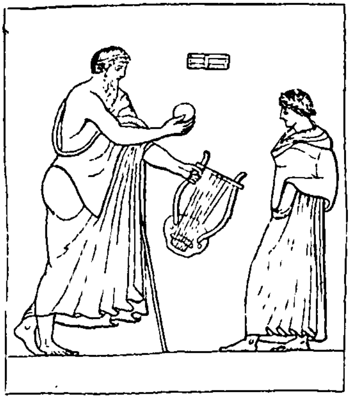
EPISTOLA AD PISONES

DE ARTE POETICA.

Humano capiti cervicem pictor equinam
Jungere si velit et varias inducere plumas
Undique collatis membris, ut turpiter atrum
Desinat in piscem mulier formosa superne,
Spectatum admissi risum teneatis, amici?
Credite, Pisones, isti tabulae fore librum
Persimilem, cujus velut aegri somnia vanae
Fingentur species, ut nec pes nec caput uni
Reddatur formae. Pictoribus atque poëtis
Quidlibet audendi semper fuit aequa potestas.
Scimus et hanc veniam petimusque damusque vicissim,
Sed non ut placidis coëant immitia, non ut

Serpentes avibus geminentur, tigribus agni.
  Inceptis gravibus plerumque et magna professis
Purpureus, late qui splendeat, unus et alter
Assuitur pannus, cum lucus et ara Dianae
Et properantis aquae per amoenos ambitus agros,
Aut flumen Rhenum aut pluvius describitur arcus;
Sed nunc non erat his locus. Et fortasse cupressum
Scis simulare: quid hoc, si fractis enatat exspes
Navibus, aere dato qui pingitur? Amphora coepit
Institui; currente rota cur urceus exit?
Denique sit quidvis simplex duntaxat et unum.
  Maxima pars vatum, pater et juvenes patre digni,
Decipimur specie recti: brevis esse laboro,
Obscurus fio; sectantem levia nervi
Deficiunt animique; professus grandia turget;
Serpit humi tutus nimium timidusque procellae;
Qui variare cupit rem prodigialiter unam,
Delphinum silvis appingit, fluctibus aprum.
In vitium ducit culpae fuga, si caret arte.
  Aemilium circa ludum faber unus et ungues
Exprimet et molles imitabitur aere capillos,
Infelix operis summa, quia ponere totum
Nesciet. Hunc ego me, si quid componere curem,
Non magis esse velim quam naso vivere pravo,
Spectandum nigris oculis nigroque capillo.
  Sumite materiam vestris, qui scribitis, aequam
Viribus et versate diu, quid ferre recusent,
Quid valeant humeri. Cui lecta potenter erit res,
Nec facundia deseret hunc nec lucidus ordo.
  Ordinis haec virtus erit et Venus, aut ego fallor,
Ut jam nunc dicat jam nunc debentia dici,
Pleraque differat et praesens in tempus omittat;
Hoc amet, hoc spernat promissi carminis auctor.
  In verbis etiam tenuis cautusque serendis,
Dixeris egregie, notum si callida verbum
Reddiderit junctura novum. Si forte necesse est
Indiciis monstrare recentibus abdita rerum,
Fingere cinctutis non exaudita Cethegis
Continget, dabiturque licentia sumpta pudenter;
Et nova fictaque nuper habebunt verba fidem, si
Graeco fonte cadent, parce detorta. Quid autem
Caecilio Plautoque dabit Romanus ademptum
Virgilio Varioque? Ego cur, acquirere pauca
Si possum, invideor, cum lingua Catonis et Enni
Sermonem patrium ditaverit et nova rerum
Nomina protulerit? Licuit semperque licebit

Signatum praesente nota producere nomen.
Ut silvae foliis pronos mutantur in annos,
Prima cadunt: ita verborum vetus interit aetas,
Et juvenum ritu florent modo nata vigentque.
Debemur morti nos nostraque; sive receptus
Terra Neptunus classes aquilonibus arcet,
Regis opus, sterilisve diu palus aptaque remis
Vicinas urbes alit et grave sentit aratrum,
Seu cursum mutavit iniquum frugibus amnis
Doctus iter melius, mortalia facta peribunt,
Nedum sermonum stet honos et gratia vivax.
Multa renascentur, quae jam cecidere, cadentque
Quae nunc sunt in honore vocabula, si volet usus,
Quem penes arbitrium est et jus et norma loquendi.
Res gestae regumque ducumque et tristia bella
Quo scribi possent numero, monstravit Homerus.
Versibus impariter junctis querimonia primum,
Post etiam inclusa est voti sententia compos.
Quis tamen exiguos elegos emiserit auctor,
Grammatici certant et adhuc sub judice lis est.
Archilochum proprio rabies armavit iambo;
Hunc socci cepere pedem grandesque cothurni,
Alternis aptum sermonibus et populares
Vincentem strepitus et natum rebus agendis.

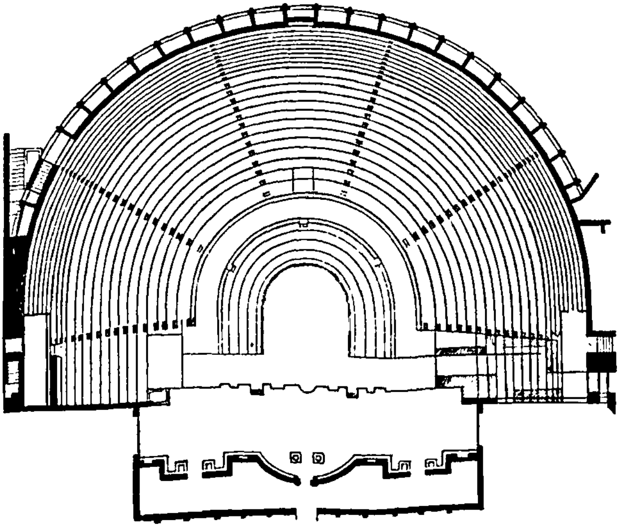


Musa dedit fidibus divos puerosque deorum
Et pugilem victorem et equum certamine primum
Et juvenum curas et libera vina referre.

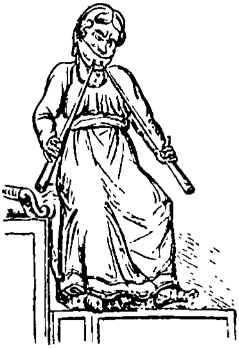
Descriptas servare vices operumque colores
Cur ego si nequeo ignoroque poëta salutor?
Cur nescire pudens prave quam discere malo?
Versibus exponi tragicis res comica non vult;
Indignatur item privatis ac prope socco
Dignis carminibus narrari coena Thyestae.
Singula quaeque locum teneant sortita decenter.
Interdum tamen et vocem comoedia tollit,
Iratusque Chremes tumido delitigat ore;
Et tragicus plerumque dolet sermone pedestri
Telephus et Peleus, cum pauper et exsul uterque
Projicit ampullas et sesquipedalia verba,
Si curat cor spectantis tetigisse querela.
Non satis est pulchra esse poëmata; dulcia sunto
Et quocunque volent animum auditoris agunto.
Ut ridentibus arrident, ita flentibus adsunt
Humani vultus: si vis me flere, dolendum est
Primum ipsi tibi; tunc tua me infortunia laedent,
Telephe vel Peleu: male si mandata loqueris,
Aut dormitabo aut ridebo. Tristia maestum
Vultum verba decent, iratum plena minarum,
Ludentem lasciva, severum seria dictu.
Format enim natura prius nos intus ad omnem
Fortunarum habitum; juvat aut impellit ad iram
Aut ad humum maerore gravi deducit et angit;
Post effert animi motus interprete lingua.
Si dicentis erunt fortunis absona dicta,
Romani tollent equites peditesque cachinnum.
Intererit multum divusne loquatur an heros,
Maturusne senex an adhuc florente juventa
Fervidus, et matrona potens an sedula nutrix,
Mercatorne vagus cultorne virentis agelli,
Colchus an Assyrius, Thebis nutritus an Argis.
Aut famam sequere aut sibi convenientia finge.
Scriptor honoratum si forte reponis Achillem,
Impiger, iracundus, inexorabilis, acer
Jura neget sibi nata, nihil non arroget armis.
Sit Medea ferox invictaque, flebilis Ino,
Perfidus Ixion, Io vaga, tristis Orestes.
Si quid inexpertum scenae committis et audes
Personam formare novam, servetur ad imum,
Qualis ab incepto processerit, et sibi constet.
Difficile est proprie communia dicere; tuque
Rectius Iliacum carmen deducis in actus,
Quam si proferres ignota indictaque primus.
Publica materies privati juris erit, si

Non circa vilem patulumque moraberis orbem,
Nec verbo verbum curabis reddere fidus
Interpres, nec desilies imitator in arctum,
Unde pedem proferre pudor vetet aut operis lex.
  Nec sic incipies, ut scriptor cyclicus olim:
" Fortunam Priami cantabo et nobile bellum."
Quid dignum tanto feret hic promissor hiatu?
Parturiunt montes, nascetur ridiculus mus.
Quanto rectius hic, qui nil molitur inepte:
" Dic mihi, Musa, virum, captae post tempora Trojae
" Qui mores hominum multorum vidit et urbes."
Non fumum ex fulgore, sed ex fumo dare lucem
Cogitat, ut speciosa dehinc miracula promat,
Antiphaten Scyllamque et cum Cyclope Charybdin;
Nec reditum Diomedis ab interitu Meleagri,
Nec gemino bellum Trojanum orditur ab ovo;
Semper ad eventum festinat et in medias res
Non secus ac notas auditorem rapit et, quae
Desperat tractata nitescere posse, relinquit,
Atque ita mentitur, sic veris falsa remiscet,
Primo ne medium, medio ne discrepet imum.
153   Tu, quid ego et populus mecum desideret, audi:
Si plausoris eges aulaea manentis et usque
Sessuri, donec cantor Vos plaudite dicat,
Aetatis cujusque notandi sunt tibi mores,
Mobilibusque decor naturis dandus et annis.
Reddere qui voces jam scit puer et pede certo
Signat humum, gestit paribus colludere et iram

Colligit ac ponit temere et mutatur in horas.
Imberbus juvenis tandem custode remoto
Gaudet equis canibusque et aprici gramine campi,
Cereus in vitium flecti, monitoribus asper,
Utilium tardus provisor, prodigus aeris,
Sublimis cupidusque et amata relinquere pernix.
Conversis studiis aetas animusque virilis
Quaerit opes et amicitias, inservit honori,
Commisisse cavet quod mox mutare laboret.
Multa senem circumveniunt incommoda, vel quod
Quaerit et inventis miser abstinet ac timet uti,
Vel quod res omnes timide gelideque ministrat,
Dilator, spe longus, iners, avidusque futuri,
Difficilis, querulus, laudator temporis acti
Se puero, castigator censorque minorum.
Multa ferunt anni venientes commoda secum;
Multa recedentes adimunt. Ne forte seniles
Mandentur juveni partes pueroque viriles,
Semper in adjunctis aevoque morabimur aptis.
  Aut agitur res in scenis aut acta refertur.
Segnius irritant animos demissa per aurem,
Quam quae sunt oculis subjecta fidelibus et quae
Ipse sibi tradit spectator: non tamen intus



Digna geri promes in scenam multaque tolles
Ex oculis, quae mox narret facundia praesens.
Ne pueros coram populo Medea trucidet,
Aut humana palam coquat exta nefarius Atreus,
Aut in avem Procne vertatur, Cadmus in anguem.
Quodcunque ostendis mihi sic, incredulus odi.
  Neve minor neu sit quinto productior actu
Fabula, quae posci vult et spectata reponi;
Nec deus intersit, nisi dignus vindice nodus
Inciderit; nec quarta loqui persona laboret.
  Actoris partes chorus officiumque virile
Defendat, neu quid medios intercinat actus,
Quod non proposito conducat et haereat apte.
Ille bonis faveatque et consilietur amice,
Et regat iratos et amet pacare tumentes;
Ille dapes laudet mensae brevis, ille salubrem
Justitiam legesque et apertis otia portis;
Ille tegat commissa deosque precetur et oret,
Ut redeat miseris, abeat fortuna superbis.

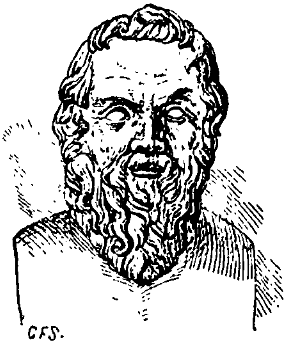


  Tibia non, ut nunc, orichalco vincta tubaeque
Aemula, sed tenuis simplexque foramine pauco
Adspirare et adesse choris erat utilis atque
Nondum spissa nimis complere sedilia flatu;
Quo sane populus numerabilis utpote parvus
Et frugi castusque verecundusque coïbat.
Postquam coepit agros extendere victor et urbes
Latior amplecti murus vinoque diurno
Placari Genius festis impune diebus,
Accessit numerisque modisque licentia major;

Indoctus quid enim saperet liberque laborum
Rusticus urbano confusus, turpis honesto?
Sic priscae motumque et luxuriem addidit arti
Tibicen traxitque vagus per pulpita vestem;
Sic etiam fidibus voces crevere severis,
Et tulit eloquium insolitum facundia praeceps,
Utiliumque sagax rerum et divina futuri
Sortilegis non discrepuit sententia Delphis.
  Carmine qui tragico vilem certavit ob hircum,
Mox etiam agrestes Satyros nudavit et asper
Incolumi gravitate jocum tentavit eo, quod
Illecebris erat et grata novitate morandus
Spectator functusque sacris et potus et exlex.
Verum ita risores, ita commendare dicaces,
Conveniet Satyros, ita vertere seria ludo,
Ne quicunque deus, quicunque adhibebitur heros,
Regali conspectus in auro nuper et ostro,
Migret in obscuras humili sermone tabernas,
Aut, dum vitat humum, nubes et inania captet.
Effutire leves indigna Tragoedia versus,
Ut festis matrona moveri jussa diebus,
Intererit Satyris paulum pudibunda protervis.
Non ego inornata et dominantia nomina solum
Verbaque, Pisones, Satyrorum scriptor amabo;
Nec sic enitar tragico differre colori,
Ut nihil intersit, Davusne loquatur et audax
Pythias emuncto lucrata Simone talentum,
An custos famulusque dei Silenus alumni.
Ex noto fictum carmen sequar, ut sibi quivis
Speret idem, sudet multum frustraque laboret
Ausus idem: tantum series juncturaque pollet,
Tantum de medio sumptis accedit honoris.
Silvis deducti caveant me judice Fauni,
Ne velut innati triviis ac paene forenses
Aut nimium teneris juvenentur versibus unquam,
Aut immunda crepent ignominiosaque dicta;
Offenduntur enim, quibus est equus et pater et res,
Nec, si quid fricti ciceris probat et nucis emptor,
Aequis accipiunt animis donantve corona.
  Syllaba longa brevi subjecta vocatur iambus,
Pes citus; unde etiam trimetris accrescere jussit
Nomen iambeis, cum senos redderet ictus
Primus ad extremum similis sibi. Non ita pridem,
Tardior ut paulo graviorque veniret ad aures,
Spondeos stabiles in jura paterna recepit
Commodus et patiens, non ut de sede secunda

Cederet aut quarta socialiter. Hic et in Acci
Nobilibus trimetris apparet rarus et Enni
In scenam missos cum magno pondere versus
Aut operae celeris nimium curaque carentis
Aut ignoratae premit artis crimine turpi.
Non quivis videt immodulata poëmata judex,
Et data Romanis venia est indigna poëtis.
Idcircone vager scribamque licenter? an omnes
Visuros peccata putem mea, tutus et intra
Spem veniae cautus? Vitavi denique culpam,
Non laudem merui. Vos exemplaria Graeca
Nocturna versate manu, versate diurna.
At vestri proavi Plautinos et numeros et
Laudavere sales: nimium patienter utrumque,
Ne dicam stulte, mirati, si modo ego et vos
Scimus inurbanum lepido seponere dicto
Legitimumque sonum digitis callemus et aure.
Ignotum tragicae genus invenisse Camenae
Dicitur et plaustris vexisse poëmata Thespis,
Quae canerent agerentque peruncti faecibus ora.
Post hunc personae pallaeque repertor honestae
Aeschylus et modicis instravit pulpita tignis
Et docuit magnumque loqui nitique cothurno.
Successit vetus his comoedia, non sine multa
Laude; sed in vitium libertas excidit et vim
Dignam lege regi; lex est accepta chorusque
Turpiter obticuit sublato jure nocendi.
Nil intentatum nostri liquere poëtae,
Nec minimum meruere decus, vestigia Graeca
Ausi deserere et celebrare domestica facta,
Vel qui praetextas vel qui docuere togatas.
Nec virtute foret clarisve potentius armis
Quam lingua Latium, si non offenderet unum
Quemque poëtarum limae labor et mora. Vos, O
Pompilius sanguis, carmen reprehendite, quod non
Multa dies et multa litura coërcuit atque
Perfectum decies non castigavit ad unguem.
Ingenium misera quia fortunatius arte
Credit et excludit sanos Helicone poëtas
Democritus, bona pars non ungues ponere curat,
Non barbam, secreta petit loca, balnea vitat.
Nanciscetur enim pretium nomenque poëtae,
Si tribus Anticyris caput insanabile nunquam
Tonsori Licino commiserit. O ego laevus,
Qui purgor bilem sub verni temporis horam!
Non alius faceret meliora poëmata; verum

Nil tanti est. Ergo fungar vice cotis, acutum
Reddere quae ferrum valet, exsors ipsa secandi;
Munus et officium nil scribens ipse docebo,
Unde parentur opes, quid alat formetque poëtam;
Quid deceat, quid non; quo virtus, quo ferat error.
Scribendi recte sapere est et principium et fons:



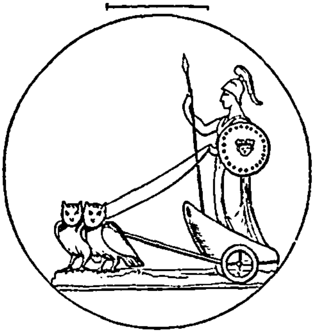
Rem tibi Socraticae poterunt ostendere chartae,
Verbaque provisam rem non invita sequentur.
Qui didicit, patriae quid debeat et quid amicis,
Quo sit amore parens, quo frater amandus et hospes,
Quod sit conscripti, quod judicis officium, quae
Partes in bellum missi ducis, ille profecto
Reddere personae scit convenientia cuique.
Respicere exemplar vitae morumque jubebo
Doctum imitatorem et vivas hinc ducere voces.
Interdum speciosa locis morataque recte
Fabula nullius veneris, sine pondere et arte,
Valdius oblectat populum meliusque moratur
Quam versus inopes rerum nugaeque canorae.
Graiis ingenium, Graiis dedit ore rotundo
Musa loqui, praeter laudem nullius avaris.
Romani pueri longis rationibus assem
Discunt in partes centum diducere. Dicat
Filius Albini, Si de quincunce remota est
Uncia, quid superat? Poteras dixisse. Triens. Eu!
Rem poteris servare tuam. Redit uncia, quid fit?
Semis. At haec animos aerugo et cura peculi
Cum semel imbuerit, speramus carmina fingi
Posse linenda cedro et levi servanda cupresso?

Aut prodesse volunt aut delectare poëtae,
Aut simul et jucunda et idonea dicere vitae.
Quidquid praecipies, esto brevis, ut cito dicta
Percipiant animi dociles teneantque fideles;
Omne supervacuum pleno de pectore manat.
Ficta voluptatis causa sint proxima veris,
Nec quodcunque volet, poscat sibi fabula credi,
Neu pransae Lamiae vivum puerum extrahat alvo.
Centuriae seniorum agitant expertia frugis,
Celsi praetereunt austera poëmata Ramnes:
Omne tulit punctum, qui miscuit utile dulci,
Lectorem delectando pariterque monendo;
Hic meret aera liber Sosiis; hic et mare transit
Et longum noto scriptori prorogat aevum.
Sunt delicta tamen, quibus ignovisse velimus;
Nam neque chorda sonum reddit, quem vult manus et mens
Poscentique gravem persaepe remittit acutum;
Nec semper feriet quodcunque minabitur arcus.
Verum ubi plura nitent in carmine, non ego paucis
Offendar maculis, quas aut incuria fudit
Aut humana parum cavit natura. *Quid ergo est?*
Ut scriptor si peccat idem librarius usque,
Quamvis est monitus, venia caret; ut citharoedus
Ridetur, chorda qui semper oberrat eadem:
Sic mihi, qui multum cessat, fit *Choerilus ille*,
Quem bis terve bonum cum risu miror; et idem
Indignor, quandoque bonus dormitat Homerus.
Verum operi longo fas est obrepere somnum.
Ut pictura, poësis: erit, quae, si propius stes,
Te capiat magis, et quaedam, si longius abstes.
Haec amat obscurum, volet haec sub luce videri,
Judicis argutum quae non formidat acumen;
Haec placuit semel, haec decies repetita placebit.
O major juvenum, quamvis et voce paterna
Fingeris ad rectum et per te sapis, hoc tibi dictum
Tolle memor, certis medium et tolerabile rebus
Recte concedi. Consultus juris et actor
Causarum mediocris abest virtute diserti
Messalae nec scit quantum Cascellius Aulus,
Sed tamen in pretio est: mediocribus esse poëtis
Non homines, non di, non concessere columnae.
Ut gratas inter mensas symphonia discors
Et crassum unguentum et Sardo cum melle papaver
Offendunt, poterat duci quia coena sine istis:
Sic animis natum inventumque poëma juvandis,
Si paulum summo decessit, vergit ad imum.

Ludere qui nescit, campestribus abstinet armis,
Indoctusque pilae discive trochive quiescit,
Ne spissae risum tollant impune coronae:
Qui nescit versus tamen audet fingere. Quidni?
Liber et ingenuus, praesertim census equestrem
Summam nummorum vitioque remotus ab omni.
Tu nihil invita dices faciesve Minerva;
Id tibi judicium est, ea mens. Si quid tamen olim
Scripseris, in Maeci descendat judicis aures
Et patris et nostras, nonumque prematur in annum,
Membranis intus positis: delere licebit,
Quod non edideris; nescit vox missa reverti.
   Silvestres homines sacer interpresque deorum
Caedibus et victu foedo deterruit Orpheus,
Dictus ob hoc lenire tigres rabidosque leones;
Dictus et Amphion, Thebanae conditor arcis,
Saxa movere sono testudinis et prece blanda
Ducere quo vellet. Fuit haec sapientia quondam,
Publica privatis secernere, sacra profanis,
Concubitu prohibere vago, dare jura maritis,
Oppida moliri, leges incidere ligno:
Sic honor et nomen divinis vatibus atque
Carminibus venit. Post hos insignis Homerus
Tyrtaeusque mares animos in Martia bella
Versibus exacuit; dictae per carmina sortes,
Et vitae monstrata via est; et gratia regum
Pieriis tentata modis, ludusque repertus
Et longorum operum finis: ne forte pudori
Sit tibi Musa lyrae solers et cantor Apollo.
   Natura fieret laudabile carmen, an arte,
Quaesitum est: ego nec studium sine divite vena,
Nec rude quid possit video ingenium; alterius sic
Altera poscit opem res et conjurat amice.
Qui studet optatam cursu contingere metam,
Multa tulit fecitque puer, sudavit et alsit,
Abstinuit Venere et vino; qui Pythia cantat
Tibicen, didicit prius extimuitque magistrum.
Nec satis est dixisse: Ego mira poëmata pango;
Occupet extremum scabies; mihi turpe relinqui est
Et, quod non didici, sane nescire fateri.
Ut praeco, ad merces turbam qui cogit emendas,
Assentatores jubet ad lucrum ire poëta
Dives agris, dives positis in fenore nummis.
Si vero est, unctum qui recte ponere possit
Et spondere levi pro paupere et eripere atris
Litibus implicitum, mirabor, si sciet inter-

Noscere mendacem verumque beatus amicum.
Tu seu donaris seu quid donare voles cui,
Nolito ad versus tibi factos ducere plenum
Laetitiae; clamabit enim Pulchre! bene! recte!
Pallescet super his, etiam stillabit amicis
Ex oculis rorem, saliet, tundet pede terram.
Ut, qui conducti plorant in funere, dicunt
Et faciunt prope plura dolentibus ex animo, sic
Derisor vero plus laudatore movetur.
Reges dicuntur multis urgere culullis
Et torquere mero, quem perspexisse laborant,
An sit amicitia dignus: si carmina condes,
Nunquam te fallant animi sub vulpe latentes.
Quintilio si quid recitares, Corrige sodes
Hoc, aiebat, et hoc; melius te posse negares,
Bis terque expertum frustra, delere jubebat
Et male tornatos incudi reddere versus.
Si defendere delictum quam vertere malles,
Nullum ultra verbum aut operam insumebat inanem,
Quin sine rivali teque et tua solus amares.
Vir bonus et prudens versus reprehendet inertes,
Culpabit duros, incomptis allinet atrum
Transverso calamo signum, ambitiosa recidet
Ornamenta, parum claris lucem dare coget,
Arguet ambigue dictum, mutanda notabit,
Fiet Aristarchus; non dicet: Cur ego amicum
Offendam in nugis? Hae nugae seria ducent
In mala derisum semel exceptumque sinistre.
Ut mala quem scabies aut morbus regius urget
Aut fanaticus error et iracunda Diana,
Vesanum tetigisse timent fugiuntque poëtam,
Qui sapiunt; agitant pueri incautique sequuntur.
Hic, dum sublimis versus ructatur et errat,
Si veluti merulis intentus decidit auceps
In puteum foveamve, licet, Succurrite, longum
Clamet, Io cives! non sit, qui tollere curet.
Si curet quis opem ferre et demittere funem,
Qui scis, an prudens huc se projecerit atque
Servari nolit? Dicam Siculique poëtae
Narrabo interitum. Deus immortalis haberi
Dum cupit Empedocles, ardentem frigidus Aetnam
Insiluit. Sit jus liceatque perire poëtis;
Invitum qui servat, idem facit occidenti.
Nec semel hoc fecit, nec, si retractus erit, jam
Fiet homo et ponet famosae mortis amorem.
Nec satis apparet, cur versus factitet, utrum

Minxerit in patrios cineres, an triste bidental
Moverit incestus: certe furit ac velut ursus
Objectos caveae valuit si frangere clathros,
Indoctum doctumque fugat recitator acerbus;
Quem vero arripuit, tenet occiditque legendo,
Non missura cutem nisi plena cruoris hirudo.



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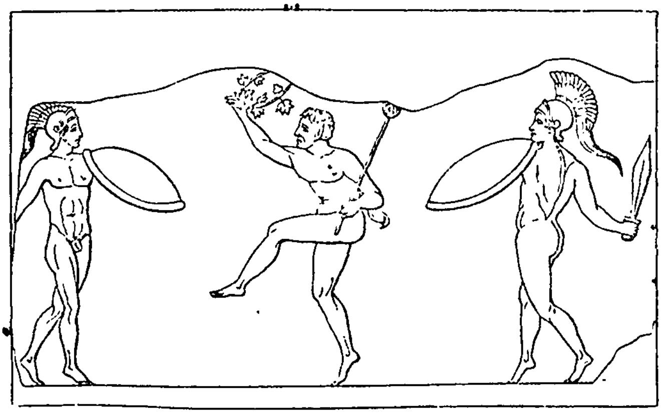

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PREFACE.

THE "NOTES ON HORACE" have occupied the leisure of the Editor for several years. It is hoped that they will be found generally useful and trustworthy. They are based upon those of Orelli, Dillenburger, and Doering, and are intended to be to the School and College Student what those able Latin Commentaries are to the accomplished Scholar. Considerable assistance has been derived from the labours of Dr Anthon, Pemble, Macleane, Keightley, Heindorf, and others; but never, it is believed, in the case of original matter, without acknowledgment. Information has been obtained from many collateral sources, and incorporated with much that is believed to be original.

The Text followed is substantially that of Orelli, except in the spelling of a few words, such as *baca*, *iam*, *Juppiter*, *volnus*, *volt*, which have been changed into *bacca*, *jam*, *Jupiter*, *vulnus*, *vult*. The various readings have been given and explained, whenever they were judged of sufficient importance to merit notice; but difficulties have never been slurred over by adopting emendations.

All the Odes, &c., have been annotated; for, so long as complete editions may be had in abundance, expurgated editions, like other shams, will be productive of more injury than good. By presenting nothing but what is beautiful and worthy of remembrance, they excite an undue admiration in favour of the author, while they serve not merely to indicate the objectionable passages, but to invest them with an adventitious interest and favour. In this, as in other matters, the honest course is the best. Moreover, the works of Horace are a vivid history of the age in which he lived; and just in proportion as they are mutilated, they fail to show what was written, read, and appreciated among a civilized people devoid of Christianity. Horace wrote nothing which was then considered beneath the dignity of a gentleman, though he may have written much which we ought not to admire.

The manner in which his objectionable passages are treated, may be seen by referring to the introductions given to Ode i. 4; i. 9; and iv. 7. Such Odes are not without utility, as they show the highest views of life which a heathen poet could conceive; while ignorance in regard to these passages is no security for either innocence of conduct, or soundness of belief.

The Scanning has been indicated at the commencement of each Ode. This is not required in the Satires and Epistles, as these are in Hexameter verse; but wherever peculiarities occur in either, they are pointed out in the Notes.

Much space has been saved by the manner in which the Text is quoted for translation. Only the first and last of the Latin words have been given, and the place of the intervening ones supplied by an &c. and a dash. References are given to avoid repetitions. No unusual abbreviations have been employed except Cp. which stands for Compare.

The value of the work is much enhanced by numerous Woodcuts, taken from the best authorities.

In order to foster habits of observation and reflection on the part of the student, the Author has given a literal, as well as a free translation, of many idiomatic expressions, along with a vast variety of miscellaneous knowledge, in addition to what was absolutely required. All glowing eulogiums, however, on the beauties of the Text, and long lists of learned names in favour of particular views, have been avoided, as these are more calculated to engender pedantry than to promote research.

By being printed apart from the Text, the Notes are rendered more convenient for home consultation than if they were at the foot of the page, while they do not tempt the pupil, when in school, to impose upon himself and his class-fellows by reading them off unobserved by the master.

J. C.

GLASGOW ACADEMY,
March, 1860.

LIST OF ILLUSTRATIONS.

O., denotes Ode; E., Epode; S., Satire; Ep. Epistle; and A., Ars Poetica. The Roman Numerals indicate the Book; the first figures, the Ode, Epode, Satire, or Epistle; and the second, the line in which the Illustrations are given.

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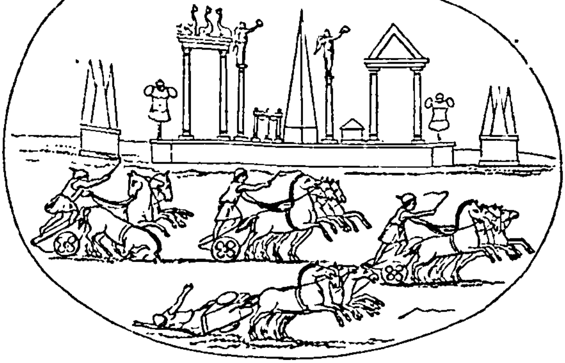


[Games of the Circus—*Museum Florentinum.*]

NOTES ON HORACE.

BOOK I.

ODE I.—Monocolos: Metre—The Lesser Asclepiadean, composed throughout of Lesser Asclepiadean verses; thus—

— — | — ⏑ ⏑ — ‖ — ⏑ ⏑ — | ⏑ ⏓ or — — | — ⏑ ⏑ | — ‖ — ⏑ ⏑ | — ⏑ ⏓

This Ode was probably intended as a dedication to Maecenas of the first three books of the *Carmina*, or Odes, which were published, according to some, as early as 24, and, according to others, as late as 18 B.C.

SUBJECT.—The pursuits and inclinations of men, whatever be their nation, rank, or character, are various; the author's passion is for lyric poetry

1. *Maecenas*—Caius Cilnius Mæcenas, a Roman knight and confidential minister of Augustus, is chiefly celebrated as the patron of literature and learned men, particularly of Virgil, Horace, and Propertius. *Atavis—regibus*—"from regal ancestors," lit., "from ancestors *being* kings." The Cilnian gens was very powerful at Arretium, in the N.E. of Etruria, (Livy, x. 3). Some of them seem to have been *Lucumōnes*, or *chiefs* (Sat. i. 6, 1-4), and hence they are here, and in Ode iii. 29, 1, courteously styled *kings*. *Atavus (ad* and *avus*, Gr., *ἐπίπαππος*), is properly *the fifth ancestor;* the genealogical order being *pater*, *avus*, *proavus*, *abavus*, *atavus*, and *tritavus*, and corresponding to *adnepos* in the descending scale. See Ramsay's Antiq., p. 266.

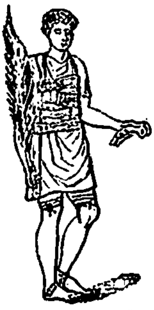
2. *O et*—Monosyllabic interjections are not subject to elision. *Praesidium*—"source of protection; protector." *Dulce decus*—"delightful (or charming) source of honour." *Dulce* expresses the author's gratification in having such a distinguished patron. There is a propriety in the use of *praesidium* and *decus*, as *abstract* nouns with possessive adjectives are more expressive than the *concrete*.

3. *Sunt*, or *est*, and the relative, may be followed either by the indicative or subjunctive; but the former conveys a more direct assertion than the latter. Thus, *sunt quos juvat*—"there are some whom it delights," i.e., I know that some delight; *sunt quos juvet*—"there are some whom it may delight," i.e., some may, or there may be some who delight, I don't doubt—the antecedent being determinate in the one case, and indeterminate in the other, at least so far as the author is concerned. *Curriculo*—"with his little (or light) chariot," or, "in the chariot course." *Curri-*

culum, dim. of *currus*, from *curro*, as *vehiculum*, from *veho*. *Pulverem Olympicum collegisse*—"to have collected the Olympic dust," i.e.; to have contended for the prize at the Olympic games. There were four national games or festivals in Greece: 1. *The Olympic*, at Olympia, in the S. of Elis; 2. *The Pythian*, near Delphi in Phocis; 3. *The Nemĕan*, or Nemeæan, at Nemĕa, in the N.W. of Argolis; and 4. *The Isthmian*, towards the S. of the Isthmus of Corinth. Of these one was celebrated every summer, and the Olympic, the most famous, formed the basis of Greek chronology, and dated from B.C. 776.

4. The words from *sunt* to *juvat* refer to the *competitors;* those from *meta* to *deos* to the *conquerors. Meta fervidis evitata rotis*—"the pillar cleared (or grazed) by the glowing wheels." In the Olympic *Hippodromos*, or chariot course, which was similar to the Roman *Circus*, the chariots, drawn generally by four horses, had to pass sometimes as often as twelve times in one race round two conical pillars (*νύσσαι, metae)*, probably a stadium (600 Gr. or 625 Rom. feet) from each other. Their places in the course at starting were determined by lot, and the great aim of the charioteers was to turn as near as possible without touching the *metae*, so as to cause their competitors either to come behind them, or to make a wider circuit, and thus in either case to lose ground. They were prevented from taking a short cut by a low wall (*spina*) which was variously ornamented, as may be seen from the illustration of a circus at the commencement of the Ode.

5. *Palma nobilis*—"the ennobling palm." The prize of victory at the Olympic games—though merely a garland of wild olive (*κότινος, oleaster)*, along with a symbolic palm-branch *(palma)*, which the conqueror sometimes carried in his hand, as in the annexed illustration of a Roman *auriga*, and sometimes fastened on the neck of his horse—was as eagerly coveted by the Greeks as a triumph was by the Romans, (Cic. pro *Flacco*, 13).



6. *Terrarum dominos evehit (eos) ad deos*—"exalt *them* (i.e., such as delight to contend in the chariot race) to the gods who rule the world." Cp. Lucian, Anach. 10, where the victor is styled *ἰσόθεος*, and Ovid, Epist. ex Ponto, i. 9, 36. Those who construe *evehit dominos terrarum ad deos*—"exalt the lords of the earth (i.e., kings and princes) to the gods," are reminded that the individuals alluded to were principally Greeks, who do not appear to have been elsewhere styled *domini terrarum*, an epithet which is applied to the gods in the passage above referred to in Ovid.

7. *Hunc*—"this one," the man ambitious of political distinction, and in line 9, *illum*—"that one," the miser, are governed by *juvat*, or by *evehit ad deos. Mobilium—Quiritium*—"of fickle (or capricious) Romans." *Mobilis*, contracted for *movibilis*, from *moveo*.

8. *Tollere*, poetic for *extollere*. *Tergeminis—honoribus*—"with triple honours," i. e., with the curule magistracies—the aedileship, praetorship, and consulship—the three highest offices of the Roman State. *Honoribus* is in the ablative case. Cp. Sall. Jug. 49.

10. *De Lybicis—areis*—"from the Lybian (or African) threshing-floors." Lybia, in the N.E. of Africa, was a great corn-growing country, and one of the principal granaries of Rome.

11. *Gaudentem*—"one who delights or is satisfied." *Sarculo*—"with a hoe." *Sarculum*, contracted for *sarriculum*, from *sarrio*.

12. *Attalicis conditionibus*—"for terms such as Attalus could propose," i.e., for the most extravagant offers, or for all the wealth of Attalus. There were three kings of Pergamus of this name, and all immensely rich. The last bequeathed his kingdom and treasures to the Roman people at his death, B.C. 133.

13. *Nunquam (ita) dimoveas*—"you could never so divert from his purpose." *Trabe Cypria*—"in a Cyprian bark." Trabs, *a beam*, is here figuratively put for *a ship;* and Cyprus, a large island in the E. of the Mediterranean, was distinguished for its commerce, and the excellent quality of its naval timber.

14. *Myrtoum—mare*—The Myrtoan sea was that part of the Ægean which is between Greece and the Cyclades, and so called from *Myrtus*, a small island to the S. of Eubœa *(Negropont)*. *Pavidus nauta*—"as a timorous mariner."

15. *Icariis fluctibus*—"with the Icarian billows." The Icarian sea was that part of the Ægean which is between the Cyclades and Asia Minor, and so called from *Icarus* or *Icaria*, one of its islands, or from Icarus, son of Dædalus, who is said to have been drowned in it when attempting to escape from Crete on wings. *Africum (ventum)*—"the S.W. wind," or, "a south-wester." Africus, or Libs, Gr. Λίψ, is strictly the S.W. b. W.; the wind that blew from Lybia Proper towards Rome.

16. *Metuens*—"while he is dreading," i.e., at sea in the midst of a storm. *Otium et*

oppidi—rura sui—"repose and the country around his native town."

17. *Mox*—"soon, *however*," i.e., after he has been ashore for a short time.

18. *Quassas*—"shattered." *Pauperies*, or *paupertas*, is "poverty, humble means;" *inopia*, "scarcity, straitened circumstances;" *egestas*, "destitution, absolute want."

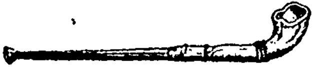
19. *Massici* (*vini*)—"of Massic wine," obtained from the southern slope of *Mons Massicus*, in the N.W. of Campania. All the best Italian wines were derived from Latium and Campania, and particularly from the hills near the sea. The other Italian wines mentioned by Horace are the *Caecuban*, (Ode i. 20, 9); *Falernian*, (i. 20, 10); *Albanian*, (Sat. ii. 8, 16); *Calenian*, (Ode i. 20, 9); *Formian*, (i. 20, 11); and *Sabine*, (i. 20, 1). Of these varieties the Massic is ranked third by Pliny, and the Albanian, Calenian, and Formian of nearly equal quality.

20. *Partem solido demere de die*—"to take away a portion from the *solid day*, i.e., from the hours of business," alluding to those who engaged in feasting before the commencement of the ninth hour, the usual time for the *coena*—"dinner," which was, in summer, between two and three, and, in winter, between one and two, according to our reckoning. Such persons were said also, *vivere* or *epulari de die*—"to live or feast (lit., of a day) by day;" and an entertainment begun before the usual hour was called *convivium tempestivum*—"an early (lit., a timely) banquet." Cp. Ode ii. 7, 6; Bel. Hisp. xxxiii. 5, *de tempore coenavit*; the phrases, "of a morning," or "of an evening," and also *meridiatio*, "a siesta," which is from *meridior*, and that from *meridies*.

21. *Spernit*—The indicative probably implies that the poet refers to himself or Mæcenas. *Membra—stratus*—"reclining," lit., "stretched *as to* his limbs." *Membra stratus*, a Grecism for *membris stratis*. *Arbutus*—"the arbute," or "wild strawberry tree," is an evergreen, the fruit of which was called *arbutum*, or *unedo*, from *unus*, "one," and *edo*, "I eat," it being so unpalatable that no one was likely to eat more than one berry at a time.

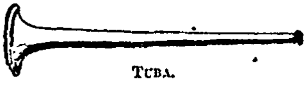
22. *Caput* is here *the head* or *source* of a stream; but in Cæs. Bel. Gal. iv. 10, *multis capitibus* must be translated "by many mouths." *Sacrae*—The fountain-head of a stream was usually sacred to some nymph or rural deity, and adorned with a shrine or image.

23. *Lituus*—"the clarion," a bronze trumpet, curved at one extremity like an augur's staff, thus:—



LITUUS.

It had a sharp or shrill sound, and was used by the cavalry. The *tuba*, a straight trumpet of the same material, had a hoarse sound, and was used by the infantry.



TUBA.

The signal (*classicum*) was given by the *cornu*, and the watches (*vigiliae*) sounded by the *buccina*.

25. *Detestata*—"abhorred," or "execrated," for depriving them of their sons. The perfect participle of a deponent verb is rarely used as here in a passive sense. Cp. Epode 16, 8. *Sub Jove frigido*—"exposed to the cold air." Cp. *sub dio*, Gr., ὑπὸ Διός. Jupiter was the god of the atmosphere.

27. *Seu—seu*, &c.—"if either—or if," &c., i.e., though he should have but little hope of success.

28. *Teretes*—"tapering, well wrought, or strong." *Teres*, from *tero*, "I rub," properly denotes "smooth and round," or rather "smooth and tapering;" but, when applied to nets, it may signify "well wrought" or "strong," as the cords of which they are composed are *smooth* and *round*, in consequence of being firmly twisted, and thereby strong or well made; or it may simply mean "tapering" or "circling," in allusion to the conical shape of the nets usually employed for snaring animals. *Marsus*=*Marsicus*—"Marsian." The country of the Marsi, near the Fucine Lake, in the S. of the Sabine territory, abounded in mountains and forests, the favourite haunts of wild boars and game.

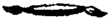
29. *Me*—Though this is the reading of all the MSS., some recommend *te*, as if the poet were contrasting himself with his patron, who, though a good critic, was certainly no great poet. *Doctarum hederae praemia frontium*"—ivy chaplets—honours due to learned brows," i.e., to poets. The ivy was sacred to Bacchus, and may be regarded as the emblem of festivity and joy, as the laurel of Apollo was of learning and poetry. Cp. Epist. i. 3, 25; Virg. Ecl. vii. 25, and viii. 13; and the ἀοιδοὶ σοφισταί of Pindar.

30. *Dis miscent superis*—"intermingle with the gods above," i.e., render supremely happy. *Gelidum*—"cool," properly "ice-cold."

31. *Leves—chori*—"the light dances," or, "the lively bands."

33. *Euterpe* (εὖ, well, and τέρπω, I delight) and *Polyhymnia* (πολύς, many, and ὕμνος, a song) are two of the Muses: the former is said to have invented the flute, the latter the lyre.

34. *Lesboum*—"Lesbian," from Lesbos, a celebrated island in the Ægean, off the coast of Mysia, the birth-place of Alcæus and Sappho, the famous lyric poets. *Refugit*—"refuse." *Tendere*—"to stretch," i.e., to sweep the strings of the lyre with the *plectrum* or *pecten*, the appearance of which is shown in the following cut:—



35. *Quod si me lyricis vatibus inseres*—"but if *you* will rank me among the lyric poets." Thus, by a single word, the poet pays a very high compliment to the critical taste of his patron.

36. *Sublimi feriam sidera vertice*—"I shall strike the stars with my head raised aloft"—"I shall rise and strike the stars with my head," i.e., I shall obtain immortal fame.

ODE II.—Dicolos tetrastrophos: Metre—The Lesser Sapphic of which the three first verses are Lesser Sapphic, and the fourth an Adonian; thus—

1-3. — ⏑ | — — | — ⏑ ⏑ — | ⏑ — | ⏓ or — ⏑ | — — | — ⏑ ⏑ | — ⏑ | — ⏓
4. — ⏑ ⏑ — | ⏓ or — ⏑ ⏑ | — ⏓

SUBJECT.—After showing that the murder of Julius Cæsar, B.C. 44, had been sufficiently avenged by Jupiter, the Tiber, and Octavianus, the poet proceeds to inquire which deity will expiate the guilt of the people, and concludes this piece of courteous adulation by a prayer that Mercury, under the guise of the Emperor, will long remain on earth, delighted with triumphs and titles of honour, and inflicting due punishment on the Parthians, the most formidable enemies of the Roman people. Cp. Ode ii. 18; iii. 1-6; and Virg. Geo. i. 464-514. Written probably in B.C. 28. See Princeps, line 50.

1. *Terris*—a Grecism for *in terras*. *Dirae*—"dismal," or "inauspicious;" caused by the wrath of the gods *(dei ira)*. The storms and other calamities which happened about the time of Cæsar's murder were by many regarded as judgments sent by the gods in consequence of that crime.

2. *Pater*—"father *Jupiter*." Cp. *divum pater atque hominum rex*, Virg., and *πατὴρ ἀνδρῶν τε θεῶν τε*, Hom. *Rubente*—"red," from the colour of the thunderbolt. The bolts of Jove were *red;* those of Minerva *pale.*

3. *Jaculatus*—"having struck," poet. for *iaculatus fulmina in*—"having hurled his thunderbolts against." *Sacras—arces*—"the sacred citadels," or, "sacred summits of the Capitoline." The Capitoline had two summits which are here styled sacred or consecrated from the number of temples built upon them. On the one summit stood the citadel *(arx)*, and on the other the capitol *(capitolium)*, dedicated to Jupiter Optimus Maximus, Juno, and Minerva, along with many other sacred edifices. See Ramsay's Antiq., pp. 25-27. *Arces*, plur. of *arx*, from *arceo*—"I drive away," properly signifies *heights*, and hence, from their usual situation, *citadels*.

4. *Urbem*—"the city,"=Rome, as ἄστυ = Athens.

5. *Terruit gentes ne*=*terruit gentes ita ut timerent ne*—"he has caused the nations to fear lest." Cp. ἐφόβησε μή.

6. Pyrrha, wife of Deucalion, king of Phthia in Thessaly, in whose reign the Deluge, so graphically described by Ovid, Met. i. 260, &c., is said to have occurred. *Nova monstra*—"prodigies before unknown."

7. Proteus, a sea deity, keeper of Neptune's flocks, the *phocae*, or seals.

8. *Visere*—a Grecism for *ad visendos*, or, *ut viserent*.

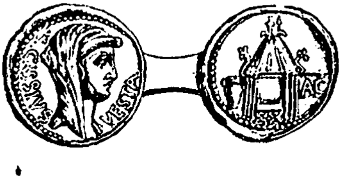
9. *Summa—ulmo*—"on the top of the elm." Cp. *medius*, the middle of, and *imus*, the bottom of."

10. *Columbus*, or *ba*, is the generic term for a *pigeon; palumbes, bus*, or *ba*, the specific for a *wood-pigeon*.

11. *Superjecto—aequore*—"in the overwhelming flood." *Superjectus* is lit., "thrown or poured over *the earth*," and *aequor*, "a level plain," frequently "the sea," here, a large expanse of still water. *Damae* is masc. in Virg. Geo. iii. 539.

13. *Flavum*—"yellow" or "tawny," from the colour of the sand and loam usually mingled with its water. Cp. Virg. Æn. vii. 31. *Retortis litore Etrusco violenter undis*—"its waves being forcibly driven back from the Tuscan shore." Some understand "the Tuscan shore" to mean the shore of the Tuscan sea *(mare Tyrrhenum* or *inferum)*, into which the Tiber flows; others, the Tuscan side or *right* bank of the Tiber in opposition to the left *(sinistra)* in line 18. The former seems the correct interpretation, as being the sense in which the words are used elsewhere by Horace (Carm. Sec. 38, and Epode 16, 40), and the one required here to express the full force of the *re* in *retortis*. Besides, it agrees with the popular notion at Rome respecting the cause of floods, and is more descriptive of the violence of the storm.

15. *Dejectum*—"to demolish," supine of *dejicio*=*ut dejicerent*. *Monumenta regis*—"the memorials of the king," i.e., of Numa. The palace of Numa and the temple of Vesta (*aedes Vestae*) were contiguous; the former serving as the *atrium* of the latter, and hence called *atrium Vestae*, or from being the residence of Numa, *atrium regium*, or simply *regia*. They were situated at the foot of the Palatine, adjoining the Comitium, and both of them said to have been built by Numa. The temple of Vesta was deemed the most sacred of all the shrines, seeing it contained the *palladium* and the *sacred fire*, on the preservation of which the safety of the city was thought to depend. The annexed cut is a representation of the shrine of Vesta on a Denarius of the gens Cassia.



17. *Iliae*—"in behalf of (or at the instigation of) Ilia," called also Rhea Silvia, here represented as the wife of the Tiber, because, according to Ennius, she was thrown into it by order of Amulius. In Ovid, Am. iii. 6, 45, she is married to the Anio. *Nimium*, regarded by Doering as an adjective with *ultorem*; by Orelli, as an adverb with *querenti*. *Nimium ultorem (Caesaris)*—"too severe an avenger *of the murder of Cæsar*;" *nimium querenti (de Caesaris caede)*—"complaining too much *of the murder of Cæsar*," who was one of the most illustrious of her descendants. Ilia had a right to complain, but not too much, as Octavianus and others still survived. It must be remembered that the Julian gens claimed descent, through Ilia, daughter of Numitor and mother of Romulus, from Iulus or Ascanius, son of Æneas, and grandson of Venus and Anchises.

18. *Jactat se*—"he vaunts (or exhibits) himself." *Vagus*—"deviating from his course." *(In) sinistra—ripa*—"on the left (i.e., the southern) bank,"—the side on which most of the city lay, and, being considerably lower than the other, was more exposed to inundation.

19. *Jove non probante*—"without the sanction (or approbation) of Jupiter," who wished to *terrify* and *punish*, but not to *destroy*, a city over which he presided. *Uxorius*—"wife-doting."

21. *Audiet cives (adversus cives) acuisse ferrum*—"will hear that citizens have whetted, *in civil strife*, or *against each other*, the sword."

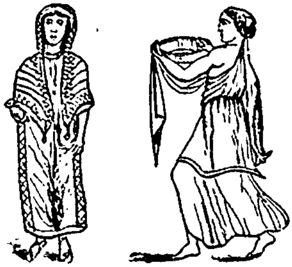
22 *Graves*—"grievous," or "formidable," alluding chiefly to the destruction of Crassus and his legions by Surenas. B.C. 53. *Persae*—"Parthians." Horace uses *Medi*, *Persae*, and *Parthi*, indiscriminately for the Parthians, who at this period occupied nearly the whole of the country from the Indus to the Euphrates, and proved very troublesome neighbours to the Roman province of Syria. *Perirent* would, in prose, have been *periissent* or *perituri fuissent*.

23. *Vitio parentum rara*—"diminished (or thinly scattered) by the crime of their fathers," who killed each other in civil war.

25. *Quem—divum*—"which one of the gods." *Vocet* = *invocet*. *Ruentis imperi rebus*—"on behalf of the affairs of a falling empire." Observe the old forms of the genitive in *divum* for *divorum*, and in *imperi* for *imperii*. The syncopated is generally preferred to the regular form of the genitive singular of nouns in *ium* and *ius* by Virgil, Horace, and Tibullus.

26. *Prece*=*precibus* in prose. *Fatigent*—"weary," or "importune."

27. *Sanctae*=*vestales*. The figure to the left exhibits a vestal as she appeared at the altar; the one to the right represents Tuccia carrying water in a sieve, with the *suffibulum* supported by the left hand and the right shoulder, the *carbasus* reaching to the knee, and the *stola* to the ankle. *Minus audientem carmina*—"*now* less attentive to their hymns," since the death of Cæsar, who, in virtue of his being Pontifex Maximus, was one of the priests of Vesta.



29. *Partes*—"task," or "duty." *Scelus expiandi*—"of making atonement for our guilt," with a view to prevent the recurrence of such calamities.

31. *Nube—humeros amictus*—"enveloped *as to* his shoulders with a cloud," a Grecism for "having his shoulders enveloped in a cloud," to hide their splendour from the gaze of mortals.

32. *Augur Apollo*—"prophetic Apollo," who was the reputed father of Augustus, (Suet. Oct. 94). *Erycina (dea) ridens*—"smiling goddess of Eryx," Venus, here invoked as the mother of the Julian family through Iulus, son of Æneas, and styled *Erycina*, because she had a celebrated temple on Mount Eryx, in the N.W. of Sicily, near Drepănum. Her temple at Rome stood at the Colline gate, (Livy, xl. 34).

34. "Around whom hover Mirth and Love."

36. *Respicis*—"thou again beholdest with favour." Cp. *aspicere*, *annuere*, *abnuere*, and *renuere*. *Auctor*—"founder *of the Roman race*," addressed to Mars, the reputed father of Romulus and Remus, and god of war.

37. *Heu nimis longo*—"alas too long continued." *Ludo*—"with thy sport," i.e., with war. The expressions, *jam satis*, *se nimium querenti jactat ultorem*, *Jove non probante*, and *heu nimis longo*, seem to deprecate farther vengeance against the followers of Brutus, the poet's former friends.

38. *Clamor*—"the shout of battle." *Lēves*—"polished." Cp. *lĕves*, light.

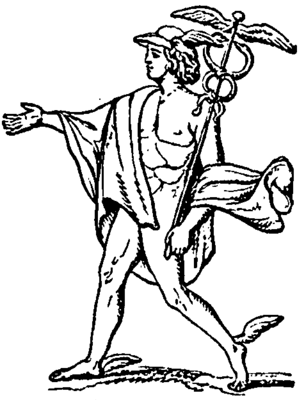
39. *Mauri peditis*—"of a Moor on foot," i.e., unhorsed. The Moors generally fought on horseback, and the poet is thought here to refer to some well-known painting of one taking revenge on a foe for killing his horse in battle.

Cruentum—"weltering in blood."

41. *Mutata—figura*—"thy form being changed," i.e., "having changed thy form." *Juvenem*—"a young man" in the person of Octavianus, who was then in his thirty-fifth year. *Juvenis*, from *juvo*, I assist, seems to have been applied loosely to persons from seventeen to forty-six, while they might be called upon to assist in defending their country as soldiers. Here,

however, *juvenis* may be considered a complimentary epithet, as when applied to a deity. Cp. *adolescens* and *adolescentulus*, which have a similar latitude of signification.

42. *Ales—almae filius Maiae*—"winged son of bounteous Maia," Mercury, son of Jupiter and Maia, messenger of the gods, and promoter of peace, social intercourse, and commerce. *Ales* refers to the *talāria*, *petăsus*, and *caduceus*, as in the following woodcut.



Filius, nominative for vocative.

43. *Patiens vocari—ultor*—"deigning (or condescending) to be called the avenger," a Grecism for *patiens te vocari ultorem*. This was the character under which Octavianus tried to conceal his ambition, (Tac. Ann. i. 9.)

45. *Serus*, adj. for adv. *sero*, as *laetus* in the next line for *laete*.

47. *Iniquum*—"unfavourable to," or "displeased with."

48. *Ocior aura*—"an untimely blast," i.e., one coming sooner than desired, as in the case of Romulus.

49. *Hic—potius*—"here rather," i.e., on earth rather than in heaven. *Triumphos* is governed by *ames* or by *agas* understood. Octavianus had triumphed for *three* successive days in Sextilis (August) of the previous year, the 1st for Dalmatia and Pannonia; the 2d for Actium; and the 3d for Egypt under Cleopatra.

50. *Pater*—Romulus was styled *pater* (or *parens*) *urbis* as being its founder, and Camillus for having delivered it from the Gauls under Brennus, B.C. 390, was hailed by the soldiers and others as *Romulus ac parens patriae conditorque alter urbis*, (Livy, v 49); but for Cicero was reserved the honour of first receiving the title of *pater* (or *parens*) *patriae*—"father of his fatherland," by a formal vote of the Senate, B.C. 63, after suppressing the Catilinarian conspiracy. Octavianus was for a time ambitious of being, like Camillus, called Romulus, and is, according to Servius, for this reason, described by Virg. Geo. iii 27, as Quirinus, and he may for a similar cause be here styled *Pater*, as his grand-uncle and adoptive father, Julius Cæsar, had been after his victory in Spain, B.C. 45, though this title does not appear to have been assumed by Augustus till B.C. 2. Cp. Suet. Oct. 7 and 58. *Princeps (Senatus)*—"Prince of the Senate." This, like *pater*, was a purely honorary title, conferring neither power nor privilege, but bestowed on the senator whose name stood first on the censor's roll, and given to Octavianus, B.C. 28. It is probable that this Ode was composed in the same year, as it must have been written subsequent to the triumphs referred to in line 49, and before xviii. Kal. Feb. B.C. 27, or he would, no doubt, have been addressed by the superior title of Augustus, which was then conferred.

51. *Medos*—See line 22. *Equitare*—"to ride up and down." The chief force of the Parthians was composed of cavalry. *Inultos*—"unpunished." The captives and standards taken from Crassus had still to be rerecovered. This was done by Augustus, B.C. 20, in exchange for the son of Phraates. See Notes, Ode i. 26, 5.

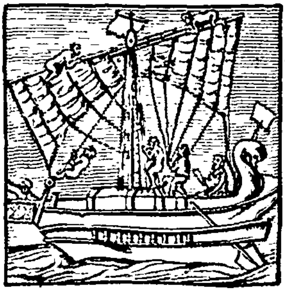
ODE III.—Dicolos distrophos: Metre—The Second Asclepiadean, of which the first verse is a Glyconian, and the second a Lesser Asclepiadean; thus—

1. — — | — ⏑ ⏑ — | ⏑ ⏓ or — — | — ⏑ ⏑ | — ⏑ ⏓
2. — — | — ⏑ ⏑ — | — ⏑ ⏑ — | ⏑ ⏓ or — — | — ⏑ ⏑ | — ‖ — ⏑ ⏑ | — ⏑ ⏓

SUBJECT.—An address to the ship in which Virgil sailed to Athens. After wishing it a prosperous voyage, the author declaims against the impious temerity of man.

The date is uncertain, but cannot have been later than B.C. 19, the year in which the poet died at Brundusium, on his return from Greece.

1-7. In construction, begin with *precor*, and supply *ut* before *regat* and *reddas*, the former after *precor*, and the latter as the correlative of *sic*, which is here used for *ita*. The repetition of *sic* in line 2 is expressive of earnestness. Translate, thus—"I pray *that* the goddess who rules over Cyprus may so direct thee; *that* the brilliant constellations, brothers of Helen, and *that* the father of the winds, all others being confined except Iapyx, *may so direct thee*, O ship, who owest Virgil intrusted to thy care, *that* thou mayest deliver him safe to the Athenian shores." 1. Those who explain *sic* as here introducing a conditional prayer that the gods would direct the ship in future, so as or provided it afforded a safe passage to Virgil, apparently forget that this did not depend on the ship, but, in the poet's estimation, on Æolus, the "Brothers of Helen," and the Cyprian queen. Besides, line 4 excludes the idea of futurity, by referring solely to the present voyage. *Diva*—Venus or Aphrodite, from her fabled origin and supposed influence over the sea, is styled *Marina* in Ode iii. 26, 5, and worshipped under the titles of *πόντια*, *λιμένια*, and *εὔπλοια* by the inhabitants of Cnidus. Cyprus and Cythēra were the chief seats of her worship. *Potens*, like *πότνια*, governs the genitive. Cp. Carm. Sec. 1; Ode i. 30, 1; and iii. 26, 9. 2. *Fratres Helenae*—Castor and Pollux, the Gemini, called also Dioscuri, and Tyndaridae, were invoked by mariners in time of danger as *ἀρωγοναῦται*, and their presence identified with those electric lights which are still called by Italian sailors "St Elmo's fire," Elmo being probably a corruption of Helena. 3. *Ventorum pater*—Æolus, king of the Æolian (Lipari) Islands, on the N.E. of Sicily, in Virg. Æn. i. 52, &c., is *king* of the winds, while in Hom. Odyss. x. 21, &c., he is merely *ταμίας ἀνέμων* under Zeus. 4. *Obstrictis*—This may allude either to Homer's leathern bag or to Virgil's cave in the passages referred to. *Aliis*=*ceteris* (*ventis*). *Iapyga*—*Iapyx (ventus)*, properly *Caurus* or *Corus*, in Greek Ἀργέστης, is the N.W. wind, or rather the N.W. b. W., blowing from Iapygia (Apulia) in the S.E. of Italy, and consequently the most favourable for a voyage from Brundusuim to Athens. 5. Observe the connection in the signification of *credere*, *debere*, and *reddere*. 6. Some make *finibus*, in the dat., depend on *debes*, some on *creditum*, and others on *reddas*. The last seems the most natural construction. 7. *Reddere*, which properly denotes to *restore*, also frequently signifies to *deliver*.



Roman Ship.

8. With *animae dimidium*, *ἥμισυ τῆς ψυχῆς*, compare *partem animae*, Ode ii. 17, 5, the *ἄλλος αὐτός* of Aristotle, and the *alter idem* and *alter ego* of Cicero as the definition of a friend, with the Greek proverb *φιλία ἐστὶ μία ψυχὴ ἐν δυοῖν σώμασι*.

9. *Illi, &c.—erat*—"that man had (lit. there was to that man) oak and triple brass around his breast," or, as we might say, "that man had a heart of oak or iron."

12. *Africum (ventum)*—See Notes, Ode i. 1, 15.

13. *Aquilonibus*=*cum aquilonibus* in prose—"with the north-eastern blasts." *Aquilo* or *Boreas* is properly the N.E. b. N.

14. *Hyadas*—The Hyădes (from *ὕειν*, to rain,) seven stars in the head of Taurus, sisters of the Pleiades, and here styled *tristes*, "dismal, rainy, or weeping," from their rising and setting being frequently accompanied with heavy rains. Cp. Ovid, Fast. v. 165, and Virg. Æn. iii. 576. *Noti*—*Notus* or *auster*, is the S. wind, which was boisterous, and usually followed by rain. Cp. Epode 10, 19. *Notus* is from *νοτίς*, "moisture," or "humidity." *Eurŏnŏtus* or *albus notus* is the S.E. b. S. Cp. Ode i. 7, 15.

15. *Arbiter—major (est)*—"there is a more complete master." Cp. Ode iii. 3, 5. *Hadriae*—*Hadria* (or *Adria*) masc. in Greek ὁ Ἀδρίας (*κόλπος*), poet. for *mare Hadriaticum* (or *Adriaticum*), the Gulf of Venice or the Hadriatic, so called from Hadria (or Adria), fem. a town between the mouths of the *Athĕsis* (Adige) and the *Padus* (Po), in the time of Augustus was generally applied, as it is here, to the sea separating Sicily and the S. of Italy from Epirus and Greece. This gulf was commonly styled *mare superum* (the upper), and the sea to the W. of Italy *mare inferum* (the lower).

16. Before *tollere*, supply *seu* or *sive*, which is often omitted in the first clause, as *εἴτε* in Greek. *Ponere* (for *componere*) *freta*—"to calm its friths," where, of course, the billows are highest. Cp. Virg. Æn. i. 66.

17. *Gradum*—"step, approach, and hence form."

18. *Siccis*—"dry, tearless." For *siccis* some recommend *rectis*, some *fixis*, and others *invictis*, as *weeping* is the expression of *grief* rather than of *fear*. That *siccis*, however is the classical, if not more appropriate epithet, may be seen from Propert. iii. 7, 55; Ovid, Met. xi. 539; Fast. iii. 596; Cæs. Bel. Gal. i. 39; Quint. Curt. v. 5; and Æsch. Sept. c. Theb. 696, *ξηροῖς ἀκλαύστοις ὄμμασι*.

20. *Infames*, *δυσωνύμους*—"ill-famed," notorious for shipwrecks. *Acroceraunia*, *orum*, and *acroceraunium*, *i*, n., (from *ἄκρον*, the summit, and *κεραυνός*, thunder,) Cape *Linguetta*, a bold promontory between the Adriatic and Ionian Seas, and forming the northern extremity of the Khimara mountains (*Cerauni* or *Acrocerauni montes*), which extend southward for several miles along the N.W. coast of Epirus, and were much dreaded for their rocks by the ancient mariners, who were unacquainted with the compass, and therefore "hugged the shore." Off this coast Octavianus narrowly escaped

shipwreck, when returning from Actium, B.C. 31, which may probably account for the present allusion. *Acroceraunius, a, um,* is used by Ovid in the sense of *perilous.*

21. *Deus=Jupiter.* Cp. Ovid, Met. i. 21.

22. *Prudens,* contr. for *providens*—"wise," lit., "foreseeing." *Dissociabili*—"unsociable," or, "intended to keep *them* apart." A heathen poet can scarcely be blamed for unjustly applying this epithet to "the highway of nations," at a time when the mariner's compass was unknown, and the science of navigation but very imperfectly understood. *Dissociabilis* is here used actively like *genitabilis* in Lucret. i. 11, and *penetrabile* in Ovid, Met. xiii. 857, and Æn. x. 48. In Tacitus, Agr. iii. it is found passively in the sense of "incompatible," "unable to be reconciled or united." For *dissociabili,* Bentley reads *dissociabilis,* referring to *terras*—"lands not meant to be united?"

23. *Impiae*—"ungodly," is a prolepsis or anticipation, the reason being implied in the succeeding verb *transiliunt*—"bound contemptuously over."

25. *Audax omnia perpeti*=θρασὺς πάντα τλῆναι, a Grecism for *audax ad omnia perpetienda*—"boldly daring to endure all consequences."

26. *Vetitum nefas*—"forbidden wickedness." Duhamel supplies *et* between *vetitum* and *nefas,* and Didot interprets *nefas* as "O impious." *Vetitum,* however, is not tautological with *nefas,* wickedness being all the more agreeable that it is forbidden.

27. Observe the repetition of *audax. Iapeti genus*—Prometheus, *genus* being equivalent to *filius,* as γένος. The name of Prometheus (προ, μῆτις) denotes *forethought,* that of his careless brother Epimetheus, *afterthought.*

28. *Fraude mala,* κακῇ τέχνῃ—"with mischievous deceit." *Dolus malus* is "a fraud with bad intent," when opposed to *dolus bonus,* "a fraud with good intent, a pious fraud."

29. *Post ignem, &c.*—*subductum*=*postquam ignis, &c.*—*subductus (est)*—"after fire (lit., *being* withdrawn from its ethereal house) had been stolen from the sun," namely, by Prometheus in a hollow cane (*ferula,* νάρθηξ).

30. *Macies,* φθίσις—"consumption," lit., "leanness."

31. *Terris incubuit*—"brooded over the earth," after being released from the fatal box of Pandora, wife of Epimetheus. When the idea of motion predominates, *incumbere* governs the accusative, or more frequently the accusative with *ad* or *in.*

32. *Semotique, &c.*—*gradum*—"the formerly slow, inevitable doom of distant death hastened its step." *Prius* modifies both *tarda* and *semoti.*

34. *Expertus (est.)* *Vacuum*—"void." *Daedălus*—Cp. Virg. Æn. vi. 14, and Ovid, Met. viii. 183. His son Icarus, soaring too high, fell and was drowned in the sea to the S.W. of Asia Minor, which was styled after him the Icarian Sea. *Daedalus, a, um,* is "skilful or skilfully wrought."

36. *Perrūpit*—The termination is lengthened, being a caesura. *Acheronta*—Acheron, one of the rivers of the infernal regions, is here put for Orcus itself. *Herculeus labor*—"the perseverance of Hercules." Cp. Βίη Ἡρακληίη, Odyss. xi. 600. The last and most difficult of the twelve labours imposed upon Hercules by Eurystheus, was dragging Cerberus from the lower world, when the hero likewise delivered Theseus and Ascalăphus from their torments.

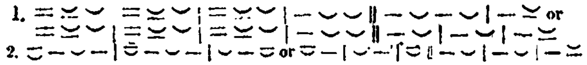
37. *Nil—ardui*—"nothing too high." *Ardui* is poetic for *arduum,* which is also found in some manuscripts, and is governed by *nil,* in imitation of a noun of quantity.

38. *Stultitia*—"in our folly," the ablative of cause. It is folly to attempt utter impossibilities.

40. *Ponere* is used, both in prose and poetry, for *deponere.*

The last three lines seem to refer to the giants, who, with Prometheus, Dædalus, and Hercules, are to be taken merely as examples of human recklessness and presumption.

ODE IV.—Dicolos distrophos: Metre—The Fourth Archilochian, of which the first verse is a Greater Archilochian, and the second an Iambic Trimeter Catalectic; thus—



Addressed to his old friend and fellow-soldier L. Sestius, who was *consul suffectus* of Augustus, B.C. 23: and written probably in B.C. 22.

Subject.—An advice to enjoy pleasure, recommended by the return of spring, the certainty of death, and the shortness of life. Cp. Ode iv. 7 and 12; and Virg. Geo. ii. 317, &c. The advice would be sound, if there were no hereafter. See 1 Cor. xv. 32.

1. *Solvitur*—"is relaxing." *Grata vice*—"by the pleasing change." *Vice* with the gen. also sometimes signifies "in exchange for, in place of" Cp. *in vicem* with gen., "instead of;" *ad vicem* with gen., "instead of or like," and the adv. *invicem,* "by turns." *Veris*—Among the Romans, spring began on the 7th of Feb. (vii. Id. Feb.) See Varro, de Re Rust. i. 28. *Favoni*—In Virgil, Horace, and Tibullus, the genitive of nouns in *ius* ends in *i,* not in *ii.* *Favonius*=Zephyrus, "the W. wind," began to blow about the beginning of Feb., and perhaps derives its name from *faveo,* as being *favourable* to vegetation.

2. *Trahunt*=*deducunt*—"draw down,"

or, "launch," opposed to *subducunt*—"haul ashore." Except in emergencies, there was little navigation among the Romans from the ides of November to the ides of March, during which time their ships generally stood on shore supported by props. *Machinae*, μηχαναί—"engines." These consisted of levers, ropes, and wooden rollers (*phalangae.*) *Carinas*=*naves*—"keels" for "ships," a part being poetically put for the whole (Synecdoche.)

3. *Neque—aut* (for *neque*)—*nec.* Cp. Ode ii. 9, 1, *Non—aut* (for *nec*)—*nec.* *Igni*—"the fireside."

4. *Canis—pruinis*—"with hoar frost," lit., "with white frozen dew."

5. *Cytherea*—"goddess of Cythēra." *Cythēra, orum*, n., rarely *a, ae*, f., now Cerigo, a mountainous island on the S.E. of Laconia, near which Venus (Aphrodite) is said to have risen from the foam of the sea. *Cytherēis, Cytherēia, Cytherēias*, and *Cytheriaca*, are found in Ovid as epithets of Venus. *Choros ducit*—"leads her choirs." *Imminente luna*—"by the light of the impending moon," lit., "the moon impending."

6. *Junctae*—"joined hand in hand." *Gratiae decentes*, ἁβραὶ χάριτες—"the comely graces.

7. *Alterno—pede*—with alternate foot," in the dance. *Dum, &c.—officinas*—"while glowing Vulcan is heating (lit., burns) the laborious forges of the Cyclops," in Ætna, preparing thunderbolts for Jupiter to launch in summer. *Cyclōpum* (κύκλος, ὤψ)—Of these one-eyed Titans, three are mentioned by Hesiod, Theog. 140, *Arges, Steropes*, and *Brontes.* In the Odyssey, κύκλωψ always denotes Polyphemus.

9. *Nitidum*—"shining with ointment." (*Te*) *impedire*=*vincire* or *redimire*—"*you* to encircle," or "wreath," but implying the idea of profusion. Cp. *impedimentum.* *Myrto*—The myrtle was sacred to Venus.

10. *Flore*—"with the flowers," lit., "with the flower." *Solutae*—"relaxed," released from frost. Cp. *solvitur* in line 1.

11. *Fauno*—There were three *Faunalia*, or festivals, in honour of Faunus, who came to be identified with the Arcadian Pan, occurring on the 13th of Feb. (Id. Feb.), the 13th of Oct. (iii. Id. Oct.), and the 5th of Dec. (Non. Dec.) His wife was called Fauna, and the Fauni, half men and half goats, corresponded to the Greek Satyrs. Cp. Ode i. 17; iii. 18; and Ov. Fast. ii. 193. (*Te*) *immolare*—"*you* to sacrifice." *Lucis*—Of those sacred to Faunus, there was one near Tibur, around the fountain Albunea, and another on the Aventine, near Rome.

12. *Seu, &c.—haedo*—"either if he should require *you to do so* with a lamb, or if he should prefer *it* with a kid." After *poscat* and *malit* supply *te immolare* or *immolari sibi.* *Immolare* is both transitive and intransitive, and may be followed either by the accusative *directly*, as in Sat. ii. 3, 164; Virg. Æn. x. 519; and Cic. de Nat. Deor. iii. 34, or by the ablative *indirectly*, as here and in Livy, xli. 14. Some manuscripts, however, give *agnam* and *haedum*, or *agnum* and *haedo;* but they are both quoted in the ablative by Servius on Virg. Ecl. iii. 77.

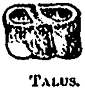
13. *Pallida*—"pale," as being without blood. *Aequo*—"with impartial." Cp. Ode ii. 18, 32. *Pulsat*—Cp. Ovid, Heroid. 21, 46. *Tabernas*—"cottages, hovels, wooden huts or booths," being probably derived from *tabula*, a board.

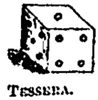
14. *Regum*—The *rich* are frequently styled *kings.* *Turres*—"lofty dwellings, palaces." *Sesti*—The vocatives of proper names in *ius* have *i.*

15. *Spem—inchoare longam*—"to begin to entertain remote hopes," i.e., to entertain expectations which cannot soon be realised, or to undertake works which cannot be speedily accomplished. 16. *Jam*—"soon." *Premet* for *opprimet*—"will overpower," is an instance of zeugma. With *nox*, Orelli explains it as=*tenebris suis urgebit;* with *manes*, as=*circumdabunt* or *circumvolitabunt;* and with *domus*, as=*teget.* *Nox*=*mors.* Cp. Virg. Æn. vi. 828. *Fabulae*=*fabulosae*—"storied," or "much talked of," lit., "stories, subjects of talk." Cp. Epode 11, 18; Epist. i. 13, 8; and Ode i. 22, 7. Some translate it "fabulous," or "fictitious," but this is in opposition to the idea implied in *prement*, which is understood. *Manes*—The shades of the departed formed a favourite theme of fiction with the ancient poets.

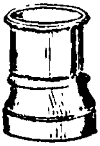
17. *Exilis*—"bare," or "ill-stored." Cp. Epist. i. 6, 45, *Exilis domus est, ubi non et multa supersunt;* and Ecclesiasticus, xiv. 16,—"*There is no seeking of dainties in the grave.*" Some, however, would translate *exilis* "shadowy," with reference to the inhabitants; others "narrow," referring to the grave. The last is the most prosaic, and least in keeping with the context. *Simul mearis*=*simul ac meaveris.*

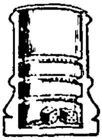
18. *Nec regna vini sortiere talis*—"you will neither obtain by lot the sovereignty of the wine." Both at public and private banquets, a president was elected by lot to regulate the proceedings. Four *tali*, pastern-bones, were used as dice (*tesserae*, κύβοι), and were either thrown from a box (*fritillus*, πύργος), or from the palm of the hand. Each *talus* (ἀστράγαλος) had four sides flat, and two round, with 1 and 6 and 3 and 4 marked by dots on the opposite flat sides. The best throw, called *venus* or *jactus Veneris* (Ἀφροδίτη), was when each *talus* presented a different number, as 1, 3, 4, 6; and the worst, *canis*, κύων, when all four numbers came up the same. The first figure represents a *fritillus* entire; the se-


TALUS.


TESSERA.

cond a section of one exhibiting the interior.





The president was styled *magister* or *rex convivii*, *arbiter bibendi*, or in Greek, συμποσίαρχος. Cp. Ode ii. 7, 25; Sat. ii. 2, 123; and Xen. Anab. vi. 1, 30. Gesner and a few others consider *talis* as an adj. with *vini*—"of such wine as this," which, besides being fanciful, removes *talis* from its natural position.

19. *Quo calet, &c.—tepebunt*—"in whose praise all the youth are now warm, and *of whom* maidens will soon be enamoured."

ODE V.—Tricolos tetrastrophos: Metre—The Fourth Asclepiadean, of which the first two lines are Lesser Asclepiadean; the third a Pherecratean; and the fourth a Glyconian; thus—

1, 2. — — | — ⏑ ⏑ — | — ⏑ ⏑ — | ⏑ ⏓ or — — | — ⏑ ⏑ | — ‖ — ⏑ ⏑ | — ⏑ ⏓
3. — — | — ⏑ ⏑ — | ⏒ or — — | — ⏑ ⏑ | — ⏒
4. — — | — ⏑ ⏑ — | ⏑ ⏓ or — — | — ⏑ ⏑ | — ⏑ ⏓

Addressed to Pyrrha, according to Walck., in 34, and to Kirchn., in 29 B.C.

Subject.—After upbraiding the fickleness of his former mistress, he compares her present lover to a mariner over whom a storm is impending, and himself to a mariner who has testified his gratitude to Neptune for having escaped shipwreck.

1. *Gracilis—puer*—"slender or delicate youth." *Multa—in rosa*—if taken with *puer*, "*adorned* with many a rose:" if with *te*, "*reclining* on many a rose," i.e., on a bed of roses. Doering prefers the former; Orelli, the latter. Cp. *potantem in rosa*, Cic. de Fin. ii. 20; *in rosa dicere*, Tusc. Disp. v. 26; and *in rosa jacere*, Seneca. Epist. 36, 9. *Te—urget*—"presses his suit upon thee."

2. *Liquidis—odoribus*—"with fluid perfumes."

5. *Simplex munditiis*—"plain in thy (lit., neatness) ornaments." *Fidem — flebit* — "will deplore her (lit., faith) perfidy."

7. *Nigris — ventis.* Cp. *niger Eurus*, Epode 10, 5, and *nigerrimus Auster*, Virg. Geo. ii. 278.

8. *Emirabitur*, (a ἅπαξ λεγόμενον in writers of the Augustan age)—"will be amazed at." *Insolens*—"unaccustomed to such usage."

9. *Aurea*—"all golden," i.e., beaming with smiles. Cp. *flavam*, line 4.

10. *Vacuam*—"disengaged." *Amabilem*—"charming," or, as Gesner would have it, "loving." Cp. Ode i. 3, 22.

13. *Me tabulâ sacer, &c.*—Mariners rescued from shipwreck were accustomed to suspend some votive tablet or picture (*tabula* or *tabella*, πινάκιον, σανίδιον), along with their dripping garments, in the temple of the deity (particularly of Neptune or Isis) by whom they believed themselves to have been saved. Cp. Sat. ii. 1, 33, Ars Poet. 20; Virg. Æn. xii. 768; Tibullus, i. 3, 27; and Juv. Sat. xii. 28.

15. *Potenti—maris*—Cp. Ode i. 3, 1.

ODE VI.—Dicolos tetrastrophos: Metre—The Third Asclepiadean, of which the three first verses are Lesser Asclepiadean, and the fourth a Glyconian; thus—

1-3. — — | — ⏑ ⏑ — | — ⏑ ⏑ — | ⏑ ⏓ or — — | — ⏑ ⏑ | — ‖ — ⏑ ⏑ | — ⏑ ⏓
4. — — | — ⏑ ⏑ — | ⏑ ⏓ or — — | — ⏑ ⏑ | — ⏑ ⏓

Addressed to Marcus Vipsanius Agrippa, a most distinguished general, and afterwards the son-in-law of Augustus, and written probably in 36 B.C., after the defeat of Sex. Pompey by sea, or in B.C. 30, after the battle of Actium.

Subject.—The poet ingeniously pays a most flattering compliment to Varius, Agrippa, and Augustus, while he modestly professes his own incapacity for the task of writing an epic poem. Odes ii. 12, and iv. 15 are likewise specimens of paralepsis, or omission.

1. *Scriberis—fortis*—"thou shalt be described as brave." *Vario*—Lucius Varius Rufus was a distinguished epic and tragic poet, born about 82 B.C., to whom and Virgil, Horace owed his introduction to Mæcenas. He is said to have written a poem on the death of Cæsar, a panegyric on Octavianus, and a tragedy entitled Thyestes. Of these, only a few fragments have been preserved. He and Plotius Tucca were the literary executors of Virgil, and revised the Æneid after the author's death, B.C. 19. Cp. Sat. i. 10, 43, and Virg. Ecl. 9, 35. *Vario* is in the ablative, in apposition to *alite*, line 2, and in prose the preposition *a* or *ab* would have been expressed. Cp. *curatus inaequali tonsore*, Epist. i. 1, 94; and *laudatus Caesare*, Sat. ii. 1, 84.

2. *Maeonii=Homerici*—Mæonia, an ancient name of Lydia, in the W. of Asia Minor, of which Smyrna was the capital, and one of the seven cities which claimed the birth of Homer, who is hence styled *Maeonides*, *Smyrnaeus Vates*, and *Melesigenes*, the last name being derived from Meles, a small stream which flowed close by ancient

Smyrna. *Alite*—"a bird," referring to the swan (Cycnus). Cp. Ode ii. 20, 10, and iv. 2, 25. Those who are unwilling to admit that the principal agent after a passive verb may be put in the ablative without a preposition, change *alite* into *aliti*, but without the authority of any MS.

3. *Quam rem cunque*=*quamcunque rem*, by a tmesis not unfrequent in prose. Understand *quoad* or *propter*—"in regard to, or in consequence of every exploit which." Orelli, however, considers *rem* in attraction by *quam*, and the whole expression as equal to *scriberis et scribetur omnis res quamcunque*. *Navibus aut equis*=*aut mari aut terra*, the former referring to the defeat of Sex. Pompey at Mylæ and Naulochus, B.C. 36, and the victory at Actium, B.C. 30; and the latter to his victories over the Gauls and Germans in the Perusian war, from 41 to 37 B.C.

5. *Nos—tenues*—"we feeble bards." Cp. Ode iv. 2, 27-32, and iv. 15, 1-4. *Haec—grandia*—"these lofty themes." *Gravem, &c.—nescii*—"the destructive wrath of the inexorable son of Peleus, i.e., of Achilles," the subject of the Iliad. Cp. Μῆνιν Πηληϊάδεω Ἀχιλῆος οὐλομένην, ἣ μυρί' Ἀχαιοῖς ἄλγε' ἔθηκεν. *Stomachum*—In the physiology of the ancients, the stomach was regarded as the seat of anger. *Cedere nescii*—"inexorable, or unrelenting;" more literally, "who knew not how to yield," to Agamemnon. The inf. is here poetically used for the gen. of the gerund.

7. *Duplicis* (διπλοῦς)—*Ulixei*—"of the crafty Ulysses," the subject of the Odyssey. *Duplex* is opposed to *simplex*, as *two-faced* to *simple-minded*. Ulixes and Achilles have sometimes their genitives in *ei*, as if from nominatives in *eus*.

8. *Saevam Pelopis domum*—the subject of the Thyestes of Varius. This unfortunate family was a fertile subject for the ancient tragedians. Tantalus murdered Pelops, and Pelops, Oenŏmăus and Chrysippus; Atreus murdered the children of Thyestes, and was murdered by Ægisthus; Clytemnestra murdered Agamemnon, and was, with Ægisthus, murdered by Orestes, who was driven to madness by the Erinnyes or Furies.

10. *Imbellisque lyrae Musa potens*—"and my muse which has power only over the unwarlike lyre." Cp. Ode i. 3, 1.

11. *Laudes egregii Caesaris*—"the praises of illustrious Cæsar," alluding to the panegyric of Varius on Octavianus. *Et tuas*—"and of thee." Possessive adjectives are preferred to the possessive case of the personal pronouns.

12. *Culpa deterere ingeni*—"to detract from (lit., to rub off) by lack of poetic genius."

13. *Tunica tectum adamantina*—"clad with a coat of adamant," i.e., with an impenetrable coat of mail. Cp. the χαλκοχίτων, the χαλκεοθώρηξ, and χάλκεος Ἄρης of Homer. *Tunica* is here for *lorica*, and *adamas* is applied to anything impenetrable, such as iron or stone." Cp. Virg. Æn. vi. 552, and Propert. iii. 11, 9. The most ancient form of the *lorica* consisted of two plates of metal, the one for the breast, and the other for the back; these were fastened at the shoulders by straps, and at the sides by clasps or buckles.

15. *Nigrum*—Cp. Ode ii. 1, 22. *Merionen*—the charioteer of Idomeneus, and one of the heroes of the Trojan war.

16. *Tyliden*—"the son of Tydeus," i.e., Diomedes, who, by the aid of Minerva, wounded even Venus and Mars. See Hom. Il. v. 330-352, and 846-887.

18. Observe the oxymoron in *acrium* and *sectis*, fierce with what is not likely to do much harm. Bentley suggests *strictis*, which completely destroys the humour of the passage.

19. *Vacui*=*sive vacui sumus*—"whether we are free from love." Cp. Ode i. 32, 6, and Sat. ii. 5, 11. *Sive (quoad) quid urimur*—"or whether we are somewhat inflamed." *Quid* is here like τι in Greek for κατά τι.

20. *Non praeter solitum leves (sumus)*—"we *are* always (lit., not beyond usual) light." *Non praeter solitum* is a litotes for *semper*. With *leves*, compare *tenues* and *grandia* in line 9. Should there not be a semicolon after *cantamus?*

The import of the two last stanzas is—It would require the genius of a second Homer to do justice to the achievements of you and Cæsar; *I* sing only of banquets and the bloodless battles of maidens with young men.

ODE VII.—Dicolos distrophos: Metre—The Alcmanian, of which the first verse is a Hexameter, and the second a Dactylic Tetrameter Catalectic, or the four last feet of a Hexameter; thus—

1. = ⏑ ⏑ | = ⏑ ⏑ | = ⏑ ⏑ | — ⏑ ⏑ | — ⏑ ⏑ | — ⏓
2. = ⏑ ⏑ | = ⏑ ⏑ | — ⏑ ⏑ | — ⏓

SUBJECT.—Some prefer one place, and some another: the poet expresses his admiration of Tibur (Tivoli), on the banks of the Anio (Teverone), about 16 miles to the N.E. of Rome; and then urges Plancus, whether in the camp or country seat, to drown his cares with mellow wine, in imitation of Salaminian Teucer.

Addressed, probably in B.C. 32, to L. Munatius Plancus, who was one of Cæsar's lieutenants from 54 to 44. In 43, he joined D. Brutus and the senatorial party, but perceiving himself to be in danger, he soon after deserted to Antony, whom he abandoned in like manner for Octavianus in 32—the year before the battle of Actium. He was twice consul, and held many other important offices; but he was a man of no fixed principles, and of very indifferent moral character.

Estré and a few others, who are unwilling that Horace should address an ode to this Plancus, contend that it may have been dedicated to his son, who is probably the Munatius referred to in Epist. i. 3, 31, or to some other Plancus, Plancus *(plain-soled)* being the name of a distinguished Plebeian family.

1. *Laudabunt alii*—"some will praise." *Sunt quibus* in line 5, and *plurimus* in line 8, supply the place of *alii*—"others," and the whole three are in opposition to *me* in line 10. *Claram*—"bright," i.e., sunny and beautiful, or "famous." *Rhodon*—"Rhodes"—a famous commercial and literary town on the north coast of the Island of Rhodes, which lies to the S. of Caria, in the S.W. of Asia Minor. *Mytilenen* or *Mitylenen*—"Mytilene or Metelin"—a town in the S.E. of Lesbos, an island off the W. coast of Mysia, in the N.W. of Asia Minor, and the birth-place of Pittacus, Alcæus, and Sappho.

2. *Epheson*—Ephesus, the chief of the twelve Ionian cities on the W. coast of Asia Minor, near the mouth of the Caÿster, under the protection of Diana (Artemis). *Bimarisve* (διθαλάσσου)—"double-sea'd," i.e., situated between two seas, the Ionian and Ægean, on the Isthmus of Corinth, and having two harbours, *Cenchreae* on the Saronic Gulf, and *Lechaeum* on the Gulf of Corinth. Cp. Ovid, Her. 12, 27, *Ephyren bimarem.*

3. *Thebas*—Thebes, the capital of Bœotia, was the fabled scene of the birth and nurture of Bacchus (Dionysus) and Hercules. *Delphos*—Delphi was situated on the southern side of Mount Parnassus in Phocis, and celebrated for its oracle of Apollo.

4. *Tempe* (Τέμπεα, contr. Τέμπη), plur. neut. indecl.—a beautiful valley in Thessaly, between Ossa and Olympus, through which the Penēus flowed.

5. *Quibus unum opus est*—"whose sole employment is." *Intactae Palladis urbem*—"the city of virgin Pallas"—Athens. With *intactae* (ἀθίκτου), compare *integrae* in Ode iii. 4, 70. For *urbem* some read *arces*, referring to the Acropolis.

6. *Perpetuo*—"in a continuous, or unbroken." Cp. Ovid, Met. i. 4.

7. *Undique, &c.—olivam*—"to place on their brow an olive plucked from every quarter *of it*," i.e., of the city or of the district which abounded in olives. In other words, they strive to acquire renown by making the interesting localities of Athens the subject of their verse. The olive was sacred to Minerva, the ivy to Bacchus, and the laurel to Apollo. For *decerptam fronti*, Erasmus and some others read *decerptae frondi*, and would have the line translated, "to prefer the olive to a garland plucked from any other tree." For *undique* some read *indeque*, "from thence," omitting the *et*. Both emendations are uncalled for.

8. *Plurimus*—"very many a one"—*plurimi.*

9. *Aptum—equis*—"well-fitted for *rearing* horses," in the rich meadows of Lerna. Cp. Ἄργεος ἱπποβότοιο, Hom. Il. ii. 287. *Argos*, neut., nom., and acc.—plur., *Argi, orum*, m., the capital of Argolis in the Peloponnesus. *Dites Mycenas*—Cp. Hom. Il. vii. 180, πολυχρύσοιο Μυκήνης. *Mycenae*, the city of Agamemnon, lay to the N.E. of Argos, and *Heraeum*, the celebrated temple of Juno between them. Mycenæ was destroyed by the Argives about 468 B.C.

10. *Patiens Lacedaemon*—"hardy," or "unyielding Sparta." Effeminacy, however, rather than fortitude, was the characteristic of Sparta in the days of Horace.

11. *Larissae*—Larissa, the Pelasgic capital of Thessaly on the Penēus, famed for the rich and fertile territory in which it stood. Cp. Hom. Il. ii. 841, Λάρισσα ἐριβῶλαξ. Achilles is styled *Larissaeus*, from the proximity of Phthia to Larissa. *Percussit* (ἔπληξε)—"struck with *admiration.*" Horace is understood to have visited the scenes referred to.

12. *Domus Albuneae resonantis*—"the home of the resounding Albunea." Albunea, the last of the ten Sibyls, had a grove with a well and a temple on the banks of the Anio, where it formed a magnificent cascade in the neighbourhood of Tibur. Cp. Virg. Æn. vii. 81-86. The noise of the water-fall is here poetically ascribed to the sibyl, who was worshipped as a goddess.

13. *Praeceps*—"headlong," in allusion to the cataract. *Tiburni*—Tiburnus or Tiburtus, Coras, and Catillus or Catilus, grandsons of Amphiarāus, were the fabled founders of Tibur. Cp. Ode i. 18, 2, and Virg. Æn. vii. 671. Tiburnus was afterwards deified, and a grove consecrated to him in the vicinity of Tibur.

14. *Pomaria*—Tibur was noted for its orchards, which were watered by the ductile waters of the Teverone. Cp. Propert. iv. 7, 81, and Ovid, Am. iii. 6, 46.

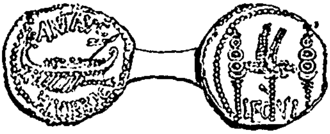
Grotefend and others contend that the next line begins a new ode. Against this there are two objections—1st, That all the other odes of Horace, with the exception of Ode iii. 17, which is incomplete, are divisible into stanzas of four lines each; and 2d, That what precedes is introductory to what follows, and incomplete without it: the poet having shown that Plancus can nowhere find a more agreeable retreat than his own Tibur, leaves it to be inferred that he might come to that lovely spot and enjoy himself consistently with the example of Teucer, who was an illustrious statesman and warrior.

15. *Albus, &c.—perpetuo*—"As the south wind *(notus) becoming* the south-east (*albus notus)* often sweeps the clouds from the dark sky, and does not incessantly teem forth showers." The poet here puns upon

albus notus, the Greek λευκόνοτος, (i.e., the *notus* which clears the sky), and *notus*, the epithets of which are *udus*, *nubifer*, *nimbis gravis*, &c. See notes, Ode i. 3, 14. Observe also the opposition between *albus* and *obscuro*, and compare Ode iii. 27, 19. *Deterget* or *detergit*—Horace prefers the forms in *eo* to those in *o*. Cp. Ode i. 28, 19, and Sat. ii. 2, 24.

17. *Sapiens*—"*like* a wise man," i.e., a disciple of Epicurus.

19. *Molli—mero*—"with mellow wine." Some editors put a comma after *tristitiam*, and consider *molli* a verb—"and soften the toils of life with wine." *Fulgentia signis*—The principal standard of the legion *(aquila)* was of silver or gold; the ensigns of the cohorts *(signa)*, and the banners of the maniples, or smaller divisions *(vexilla)*, were ornamented with silver or gold plates. The Legionary eagle, and two other standards, at the close of the republic, are represented on the following denarius of M. Antonius.



20. *Tenent* shows that Plancus was on duty when the ode was written, while *tenebit* implies a wish on the part of the poet that he would retire to his country seat.

21. *Tiburis—tui*=*villae tuae Tiburtinae*, the name of the town being put for that of the villa in the neighbourhood. *Teucer*—Teucer, son of Telamon, king of Salamis, an island off the west coast of Attica, was banished by his father because he returned from the Trojan war without avenging the death of his brother Ajax, who, in a fit of madness, had committed suicide, after being defeated by Ulysses in a contest for the armour of Achilles. Teucer, after consulting the oracle of Apollo, sailed to Cyprus, and there founded another Salamis. Cp. Virg. Æn. i. 619.

22. *Cum fugeret*—"though he was fleeing, or going as an exile from." *Uda Lyaeo* (=*Lyaeo latice*, Virg. Æn. i. 686) *tempora*—"his temples drenched with wine." *Lyaeus* (Λυαῖος)=Liber, an epithet of Bacchus from λύειν, "to release," his province being to *free* the mind from care.

23. *Populea*—The white poplar was sacred to Hercules, and the appropriate badge of a hero. Cp. Ovid, Her. 9, 64.

25. *Quo nos cunque*, by tmesis for *quocunque nos*.

26. *O socii comitesque*—"O comrades and companions of my exile."

27. *Teucro duce et auspice Teucro*—"under the guidance and auspices of Teucer." Teucer is here made to speak as if he were a Roman emperor, or commander-in-chief of a Roman army. See *auspicia* in Ramsay's Antiquities.

28. *Certus*—"unerring," lit., "sure," applied to Apollo as god of prophecy.

29. *Ambiguam*—"a second," implying that the Salamis to be founded in the E. of Cyprus would become as famous as the one in the Saronic Gulf.

30. *Pejora*—"greater hardships." Cp. Virg. Æn. i. 198.

32. *Iterabimus*—"we shall again traverse," *again*, with reference to their voyage to and from the Trojan war.

ODE VIII.—Dicolos distrophos: Metre—The Greater Sapphic, of which the first verse is an Aristophanic, and the second a Greater Sapphic: thus—

1. — ⏑ ⏑ — | ⏑ — | ⏓ or — ⏑ ⏑ | — ⏑ | — ⏓
2. — ⏑ | — — | — ⏑ ⏑ — | — ⏑ ⏑ — | ⏑ — | ⏓ or
— ⏑ | — — | — ⏑ ⏑ | — ‖ — ⏑ ⏑ | — ⏑ | — ⏓

Subject.—A satire on Sybaris, who is foolishly in love with Lydia. The Ode is addressed to the latter in the form of a remonstrance.

2. *Sybarin*—Both Lydia and Sybaris are probably fictitious as names of persons. As names of places, Lydia is a country in the W. of Asia Minor, and Sybaris, a river, and also a town in the south of Lucania, the inhabitants of which (Sybaritae) were notorious for their effeminacy. *Properes* and *oderit* are in the subjunctive, being preceded by *cur* used *indefinitely* after *dic*. When *cur* introduces a direct question in the 6th and following lines, it is as usual followed by the indicative. *Amando*—"by loving," referring to Sybaris. The gerund is here used passively (=*dum amaris*), as *videndo* in Virg. Geo. iii. 215.

4. *Campum (Martium)*—The *Campus Martius* was the scene not only of the *Comitia Centuriata* and ordinary public meetings (*conciones*), but likewise of gymnastic and warlike exercises. It is styled "sunny," from its situation. See Ramsay's Antiquities, pp. 42, 46. *Patiens*—"*once* able to endure." Cp. the 11th and 12th lines.

5. *Militaris*—"like a soldier."

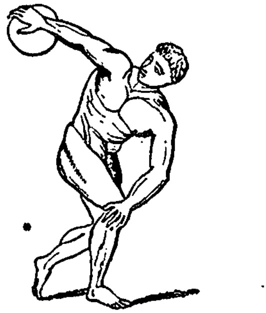
6. *Gallica—ora*—"the Gallic (lit., mouths steeds." Gaul was celebrated for its fierce and spirited breed of horses, which were highly esteemed by the Roman soldiers. Cp. Tacitus, Ann. ii. 15. *Nec* is usually the first word in its clause; here, and in Ode iii. 18, 6, and iv. 5, 14, it is the second. *Lupatis—frenis*—"with wolf-toothed bridles." Fierce and refractory horses were managed by means of bits (*oreis*, στομίοις) armed with jags (*lupis*) resembling wolves' teeth, which prevented them from holding the bit.

8. *Flavum*—See Notes, Ode i. 2, 13. *Tangere*—Sybaris is now afraid *to touch* the cold, bracing waters of the Tiber in which he used *to bathe*. *Olivum*—*Oliva* and *ŏleum* are the prose forms of the word. Wrestlers used to anoint their bodies with olive oil to supple their joints, and not be easily held by their antagonists.

9. *Sanguine viperino*, for *quam sanguinem viperinum*—than a viper's blood, which was supposed to be a deadly poison. Cp. Epode 3, 6.

10. *Livida—armis*—"black and blue by military weapons." With *armis* compare *militaris*, in line 5.

11. *Saepe disco—nobilis expedito*—"*though* often distinguished (lit., by the *discus* being thrown) for throwing the *discus*." The *discus* was a heavy circular plate of iron or lead, about a foot in diameter, and thrown like our quoit, as a trial of strength or skill. The manner of using it is shown in the accompanying engraving of a *discobulus* from the statue of Myron.



12. *Trans finem*—"beyond the mark," a proof of strength, if not of skill.

13. *Ut marinae (deae) filium (latuisse) dicunt Thetidis*—"as they say that the son of the sea *goddess* Thetis *did*." Achilles, that he might not be sent to the Trojan war, was dressed as a female, and concealed by Thetis among the daughters of Lycomēdes, king of Scyros, where he became the father of Neoptolĕmus by Dēodamia, and was discovered by a stratagem of Ulysses. See Ovid, Met. xiii. 163, &c.

14. *Sub*—"about," i.e., shortly before. It is sometimes, though less frequently, "shortly after." With the abl. it denotes "at" or "during." *Lacrymosa Trojae funera*—"the mournful slaughter at Troy."

15. *Funera* is for *bellum*, the *effect* being put for the *cause*. *Virilis cultus*—"a manly attire."

16. *In caedem et Lycias—catervas*—"to carnage and the Lycian troops," *et* being explanatory, and *Lycias catervas* giving a more particular description of what is meant than *caedem*. Some, however, consider *caedem et Lycias catervas*, a Hendiadys for *caedem Lyciarum catervarum*. The Lycians from the S.W. of Asia Minor were the most powerful auxiliaries of the Trojans, and hence *Lycias* is here for *Trojanas*. They were commanded by Sarpedon and Glaucus. See Hom. Il. ii. 876.

ODE IX.—Tricolos tetrastrophos: Metre—The Alcaic or Horatian of which the two first verses are Greater Alcaic, the third an Archilochian, and the fourth a Lesser Alcaic: thus—

1, 2. ⏓ | — ⏑ | — — | — ⏑ ⏑ — | ⏑ ⏓ or ⏓ — | ⏑ — | — ‖ — ⏑ ⏑ | — ⏑ ⏓
3. ⏓ | — ⏑ | — — | — ⏑ | — ⏓ or ⏓ — | ⏑ — | — — | ⏑ — | ⏓
4. — ⏑ ⏑ | — ⏑ ⏑ — | ⏑ — | ⏓ or — ⏑ ⏑ | — ⏑ ⏑ | — ⏑ | — ⏓

A Bacchanalian or drinking song, addressed to Thaliarchus (θαλία, ἀρχός), the "master of the feast."

SUBJECT.—Eat, drink, and be merry, and never mind to-morrow. Let those who would follow this Epicurean advice first study Luke xii. 20.

The commencement closely resembles the fragments of an ode by Alcæus, which are to be found in Athenæus.

1. *Stet*—A prose author would most likely have used *sit*. In English also inanimate objects are frequently said *to stand*, where, with more propriety they might be said *to be*.

2. *Soracte*—Mount Soracte lay to the south-east of Falerii, in the territory of the Falisci, a part of ancient Etruria. It is now called Monte S. Silvestro, or, as it is by modern corruption sometimes termed Sant' Oreste. On the summit was a temple and grove, dedicated to Apollo, to whom an annual sacrifice was offered by the people of the country distinguished by the name of Hirpii, who were on that account held sacred, and exempted from military service and other public duties, Plin. Hist. Nat. vii. 2. The sacrifice consisted in their passing over heaps of red hot embers. Cp. Virg. Æn. xi. 785; Sil. Ital. v. 175. *Nec*=*et ut non*.

3. *Laborantes*—This epithet beautifully describes the forests as struggling and bending beneath the weight of the superincumbent ice and snow.

3. *Gelu—acuto*—"by reason of the keen (or piercing) frost. In Epist. i. 10, 17, *acutus* is applied to the sun.

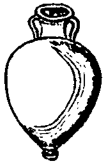
4. Before *constiterint*, supply *ut*.

5. *Dissolve frigus*—"dispel the cold."

6. *Benignius*—"more plentifully," namely, than usual. Regarded by some as an adjective, agreeing with *merum*—"rendered more mellow by age."

7. *Sabina—diota*—"from the Sabine jar." The vessel is here called Sabine, from its

containing wine made in the country of the Sabines. *Diota* is applied to any vessel having two handles or ears (δὶς and οὖς.) The annexed represents a diota from a vase in the Neapolitan Museum.



9. *Qui simul* (=*simul ac*) *stravere*—"for, as soon as they have calmed." The relative is here elegantly used to introduce a sentence, instead of a personal pronoun with a particle.

10. *Aequore fervido*—"with the boiling sea."

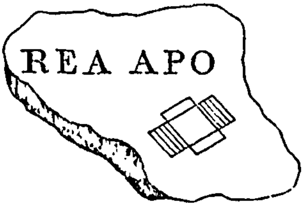
13. *Fuge quaerere*—"avoid inquiring."

14. *Quem Fors dierum cunque dabit*—A tmesis for *quemcunque dierum Fors dabit. Lucro appone*—"set down as gain."

16. *Puer*—"while still young." *Neque tu choreas*—The use, or rather repetition, of the pronoun before *choreas* is in imitation of the Greek.

17. *Donec (tibi), &c.—morosa*—"as long as peevish old age is absent from thee, still blooming with youth."

18. *Campus et areae*—"the Campus Martius and the public walks." By *areae* are here meant those parts of the city that were free from buildings, the same probably as the squares and parks of modern days, where young lovers were fond of strolling. Roman areas were usually consecrated to some divinity, whose altar was placed in the centre. The following is a representation of the mutilated area of Apollo from an ancient marble in the capitol at Rome.



Sub noctem—"at the approach of evening, or, "in the evening." See notes, Ode i. 8, 14.

21. *Nunc et latentis, &c.*—The order of construction is, *et nunc gratus risus (repetatur) ab intimo angulo, proditor latentis puellae.* The poet alludes to some youthful sport, by the rules of which a forfeit was exacted from the person whose place of concealment was discovered, whether by the ingenuity of another, or the voluntary act of the party concealed.

24. *Male pertinaci*—"faintly resisting," i.e., pretending only to oppose.

ODE X.—Dicolos tetrastrophos: Metre—The Lesser Sapphic, of which the three first verses are Lesser Sapphic, and the fourth an Adonian; thus—

1-3. — ⏑ | — — | — ⏑ ⏑ — | — — | ⏓ or — ⏑ | — — | — ⏑ ⏑ | — ⏑ | — ⏓
4. — ⏑ ⏑ — | ⏓ or — ⏑ ⏑ | — ⏓

In praise of Mercury. Imitated, according to the Scholiast Porphyrion, from Alcæus.

1. *Facunde*—Mercury was regarded as the inventor of language, and the god of eloquence. Here the *two* first syllables of the choriambus or dactyle are cæsural, which some regard as a beauty, others as a blemish. Horace affords many instances of this cæsura in the Fourth Book and Carmen Seculare, and very few elsewhere. *Nepos Atlantis*—Mercury was the fabled son of Maia, one of the daughters of Atlas: the word *Atlantis* must be pronounced here *A-tlantis*, in order to keep the penultimate foot a trochee. This peculiar division of syllables is imitated from the Greek. Thus *στά-θμα*, Soph. Philoct. 490; *τέ-κνον*, ib. 874; *τέ-χνην*, id. Trach. 620, &c.

2. *Feros cultus hominum recentum*—"the savage manners of the early race of men." The ancients believed that the early state of mankind was but little removed from that of the brutes. Cp. Sat. i. 3, 99, &c.

3. *Voce*—"by the gift of language." *Catus*—"wisely." Mercury wisely thought that nothing would sooner improve and soften down the savage manners of the primitive race of men, than mutual intercourse, and the interchange of ideas by means of language. *Decorae more palaestrae*—"by the institution of the graceful palaestra." The epithet *decorae* is here used to denote the effect produced on the human frame by gymnastic exercises.

6. *Curvae lyrae parentem*—"inventor of the bending lyre." Mercury (Hom. Hymn. in Merc., 20, &c.) is said, while still an infant, to have formed the lyre from a tortoise which he found in his path, stretching seven strings over the hollow shell, (ἑπτὰ δὲ συμφώνους ὀΐων ἐτανύσσατο χορδάς). Hence the epithets Ἑρμαΐη and Κυλληναίη, which are applied to this instrument, and hence also the custom of designating it by the terms χέλυς, *chelys*, *testudo*, &c.

9. The order of construction in this stanza is—*Apollo olim, dum minaci voce terret te puerum, nisi reddidisses boves amotas (a te) per dolum, risit viduus pharetra. Boves*—The cattle of Admetus were fed by Apollo on the banks of the Amphrysus, in Thessaly, after that deity had been banished for a time

from the skies for destroying the Cyclopes. Mercury, still a mere infant, drives off fifty of the herd, and conceals them near the Alpheus, nor does he discover the place where they are hidden until ordered to do so by his sire. Hom. Hymn. in Merc. 70, &c. Lucian (Dial. Deor. 7) mentions other sportive thefts of the same deity, by which he deprived Neptune of his trident, Mars of his sword, Apollo of his bow, Venus of her cestus, and Jove himself of his sceptre. He would have stolen the thunderbolt also, had it not been too heavy and hot. (Εἰ δὲ μὴ βαρύτερος ὁ κεραυνὸς ἦν, καὶ πολὺ τὸ πῦρ εἶχε, κἀκεῖνον ἂν ὑφείλετο—Lucian, *l. c.*)

13. *Quin (etiam)*—"nay, more." *Atridas*—"the sons of Atreus," Agamemnon and Menelaus.

14. *Dives Priamus*—Alluding not only to his wealth generally, but also to the rich presents which he was bearing to Achilles.

15. *Thessalos—ignes* — "the Thessalian watch-fires," referring to the watches and troops of Achilles, through whom Priam had to pass in *order* to reach the tent of their leader.

16. *Fefellit*, ἔλαθεν—"passed unobserved," alluding to the visit which the aged monarch paid to the Grecian camp in order to ransom the corpse of Hector. Jupiter ordered Mercury to be his guide, and to conduct him unobserved and in safety to the tent of Achilles. Cp. Hom. Il. xxiv. 336, &c.

17. *Tu pius laetis*, &c.—Mercury is here represented in his most important character, as the guide of departed spirits. Hence the epithets of ψυχοπομπός and νεκροπομπός so often applied to him. The verb *reponis*, in the present stanza, receives illustration as to its meaning from the passage in Virgil, where the future descendants of Æneas are represented as occupying abodes in the land of spirits previously to their being summoned to the regions of day, Æn. vi. 756, &c.

18. *Virgaque levem coërces*, &c.—An allusion to the *caduceus* of Mercury. See Notes, Ode i. 2, 42.

19. *Superis deorum*—A Grecism for *Superis diis.*

ODE XI.—Monocolos: Metre—The Fifth or Greater Asclepiadean: thus—

—́ — | — ⏑ ⏑ — | — ⏑ ⏑ — | — ⏑ ⏑ — | ⏑ ⏓ or
— — | — ⏑ ⏑ | — ‖ — ⏑ ⏑ | — ‖ — ⏑ ⏑ | — ⏑ ⏓

Addressed to Leuconoe, a female friend, whom the poet urges to abstain from consulting astrologers regarding the period of their death, to prepare wine, enjoy the present, and trust as little as possible to the future.

Leuconoë (λευκός, white, and νόος, contr. νοῦς, *the mind*) is probably a fictitious name, and may signify either "clear-headed," or "silly-minded," according as λευκός is taken in a good or a bad sense. *Tu*, and the past tense in *quaesieris*, as well as *mihi* and *tibi* seem to be in favour of the former interpretation.

1. *Tu—Thou*, from whom something better might be expected than from ordinary females. *Ne quaesieris*—"do not *for a moment* inquire." The *perfect* subjunctive is here equivalent to an aorist imperative in Greek, and is more emphatic than the present would have been, as *begone* in English is more expressive than *go*. *Scire (est) nefas*—"*for it is* impious to know."

2. *Finem*—"term of existence." *Babylonios numeros*—"Babylonian calculations." The Babylonians, or, more strictly speaking, Chaldeans, were the great astrologers of antiquity, and constructed tables for the calculation of nativities and the prediction of future events.

3. *Ut (=quanto) melius (est)*—"how much better *is it*."

4. *Ultimam*—"*this as* the last."

5. *Debilitat*—"breaks the force of." *Oppositis—pumicibus*—"against the pumiceous rocks lying *on the shore*." Cp. *fluctifrago—in litore*, Lucret. i. 306. By the term *pumicibus* are meant rocks corroded and eaten into caverns by the constant dashing of the waters.

6. *Vina liques* — "strain thy wines." *Liques* is the pres. subj. of *liquo*. Cp. *Liqueo*. The wine-strainers *(cola)* of the Romans were made of linen, placed round a framework of osiers, shaped like an inverted cone. In consequence of the various solid or viscous ingredients which the ancients added to their wines, frequent straining became necessary to prevent inspissation. *Spatio (vitae) brevi*—"in consequence of the brief span of human existence," the ablative absolute, lit., "the extent *of life being* short, i.e., since life is short."

8. *Carpe diem*—"enjoy the present day."

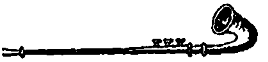
ODE XII.—Dicolos tetrastrophos: The Lesser Sapphic of which the three first verses are Lesser Sapphic, and the fourth an Adonian: thus—

1-3. — ⏑ | — — | — ⏑ ⏑ — | ⏑ — | ⏓ or — ⏑ | — — | — ⏑ ⏑ | — ⏑ | — ⏓
4. — ⏑ ⏑ — | ⏓ or — ⏑ ⏑ | — ⏓

Addressed to Augustus. The poet, intending to celebrate the praises of his imperial master, pursues a course extremely flattering to the vanity of the latter, by placing his merits on a level with those of gods and heroes.

1. *Quem virum aut heroa*—"what living or departed hero." Compare the remark of the scholiast, *Quem virum de vivis? quem heroa de mortuis? Lyra vel acri tibia*—"on the lyre, or shrill-toned flute," i.e., in strains adapted to either of these instruments. *Tibia* primarily denotes "the shin-bone" of any animal, and figuratively, a musical instrument, of which there were various kinds, both straight and curved, as in the following cuts.

TIBIA LONGA.



TIBIA CURVA.

2. *Celebrare*—A Grecism for *celebrandum*. *Clio*—The first of the nine Muses, and presiding over epic poetry and history.

3. *Jocosa imago (vocis)*—"sportive echo." *Echo, ûs,* f. is properly a Greek word, and the Latin equivalent is *imago*, or rather *imago vocis*.

5. *In umbrosis Heliconis oris*—"amid the shady borders of Helicon," a mountain in Bœotia, and one of the favourite haunts of the Muses.

6. *Super Pindo*—"on the summit of Pindus," which separated Thessaly from Epirus, and was sacred to Apollo and the Muses. *Haemo*—Mount Hæmus, (the Balkan) is on the north of Thrace, the country of Orpheus, Linus, Musæus and Thamyris.

7. *Vocalem*—"the tuneful." *Temere*—"in wild confusion." The scene of this wonderful feat of Orpheus was near Zone, on the coast of Thrace, Mela, 2, 2. With *insecutae*, supply *sunt*.

9. *Arte materna*—Orpheus was the fabled son of Calliope, one of the Muses.

11. *Blandum et—ducere*—"charming even to lead"=*ita blande canentem ut duceret*. *Auritas*—"listening."

13. *Quid, &c.—laudibus*—"what shall I celebrate before the accustomed praises of father *Jupiter?*" Some read *parentum*, instead of *parentis*—"what shall I celebrate, in accordance with the accustomed mode of praising adopted by our fathers, sooner *than the one, &c.?*" Others, retaining *parentum*, place an interrogation after *dicam*, and a comma after *laudibus*—"what shall I first celebrate in song? In accordance with the accustomed mode of praising adopted by our fathers, I will sing of him who," &c.

15. *Variis—horis*—"with its changing seasons."

17. *Unde=ex quo*—"from whom."

18. *Secundum*—"second in degree."

19. *Proximos*—"nearest," though at a great distance. Cp. Virg. Æn. v. 320.

20. *Pallas*—Minerva, daughter of Jupiter, and goddess of wisdom.

21. *Proeliis audax—Liber*—The victories of Bacchus, and especially his conquest of India, form a conspicuous part of ancient mythology.

22. *Virgo=Diana venatrix*—Compare her Greek epithets *θηροκτόνος, ἰοχέαιρα, θηροφόνη*, and *ἀγροτέρα*.

25. *Alciden*—Hercules, grandson of Alcæus. *Puerosque Ledae*—Castor and Pollux.

26. *Hunc*—"the one," i.e., Castor. *Illum*—"the other," i.e., Pollux. Cp. Hom. Il. iii. 237, *Κάστορά θ' ἱππόδαμον καὶ πὺξ ἀγαθὸν Πολυδεύκεα*, and Hor. Sat. ii. 1, 26. *Pugnis* (abl. plur. of *pugnus*)—"in pugilistic encounters," lit., "with fists."

27. *Simul=simul ac*. *Alba stella*—Compare the expression *Albus Notus*, Ode i. 7, 15, and see Notes, Ode i. 8, 2.

29. *Agitatus humor*—"the troubled water."

31. *Sic voluere*—"they (i.e., Castor and Pollux) so desired it." *Ponto—recumbit*—"again subsides on the surface of the deep." *Ponto* is in the dative, and equivalent to *in pontum*.

34. *Pompili*—Numa Pompilius. *Superbos Tarquini fasces*—"the splendid fasces of Tarquinius Superbus," i.e., the powerful reign of Tarquin the Proud. The poet is uncertain whether to award priority in the scale of merit to Romulus, the founder of the Eternal City; or to Numa, who first gave it civilization and regular laws; or to Tarquinius Superbus, who raised the regal authority to the highest splendour; or to Cato Uticensis, the last of the Republicans, who defended the old constitution until resistance became useless. With respect to Cato, who put an end to his existence at Utica, B.C. 46, the poet calls his death a noble one, without any fear of incurring the displeasure of Augustus, whose policy it was to profess an attachment for the ancient forms of the republic, and consequently for its defenders.

37. *Regulum*—Cp. Ode iii. 5. *Scauros*—The house of the Scauri gave many distinguished men to the Roman republic. The most eminent among them were M. Æmilius Scaurus, *princeps senatus*, a nobleman of great ability, and his son M. Scaurus. The former held the consulship, B.C. 115. Sallust gives an unfavourable account of him, Jug. 15; Cicero, on the other hand, highly extols his virtues, abilities, and achievements, De Off. i. 22 et 30; Ep. ad Lent. i. 9; Brut. 29; Orat. pro Murena, 7. Sallust's account is evidently tinged with the party-spirit of the day.

38. *Paullum*—Paullus Æmilius, consul with Terentius Varro; and though defeated, along with his colleague, by Hannibal, in the disastrous battle of Cannæ, B.C. 216, he magnanimously refused to fly when he was offered a horse by a tribune of the soldiers. *Poeno*—"the Carthaginian," i.e., Hannibal.

39. *Insigni—Camena*—"by the aid of an ennobling muse," such as Clio; or simply, "in fame-conferring verse."

40. *Fabricium*—C. Fabricius Luscinus, the famed opponent of Pyrrhus, and of the Samnites. It was of him Pyrrhus declared,

that it would be more difficult to make him swerve from his integrity, than to turn the sun from its course. Cp. Cic. de Off. iii. 22, and Val. Max. iv. 3.

41. *Incomptis Curium capillis*—Alluding to Manius Curius Dentatus, who lived in the time of beards and long hair. Barbers were introduced into Rome from Sicily in B.C. 300.

42. *Camillum*—M. Furius Camillus, who freed his country from the Gauls under Brennus, and was hailed by his fellow-citizens as a second Romulus, B.C. 390.

43. *Saeva paupertas*—"stern poverty." See Notes, Ode i. 1, 18. *Et avitus apto cum lare fundus*—"and a hereditary estate, with a suitable dwelling," i.e., with a dwelling proportioned to the farm. The idea intended to be conveyed is, that Curius and Camillus, who were trained in the school of poverty, proved far more useful to their country than if they had been the owners of the most extensive possessions, or the votaries of luxury.

45. *Occulto velut arbor aevo*—"imperceptibly like a tree;" *occulto aevo*=*aevo crescendi occulto*, lit., "the time of its actual growth being concealed." The glory of the Marcelli had survived the lapse of ages, and a new and illustrious scion was beginning to bloom in the young Marcellus, the son of Octavia and nephew of Augustus. He married Julia, the daughter of Augustus, and was publicly intended as the successor of that emperor, but his early death, at the age of eighteen, frustrated all these hopes, and plunged the Roman world in mourning. Virgil beautifully alludes to him at the close of the sixth book of the Æneid.

47. *Julium sidus*—"the Julian constellation." This name was applied to a brilliant comet which appeared for seven nights in succession soon after the murder of Julius Cæsar, B.C. 44, and was by the flatterers of Augustus, and some of the lower orders, held as a proof that the soul of the dictator had been translated into one of the stars. Cp. Virg. Ecl. 9, 47, and Ovid, Met. xv. 845, &c. Here it may refer to the whole of the Julian family, and particularly to Augustus. Those who, with Sanadon, understand it to mean young Marcellus, are reminded that he was not, strictly speaking, a member of the Julian gens. *Ignes—minores*—"the smaller stars."

50. *Orte Saturno*=Jupiter, son of Saturn.

51. *Secundo Caesare*—"Cæsar, i.e., Augustus, being next to thee." Cp. Ovid, Met. xv. 858, &c., and Virg.—*Nocte pluit tota, redeunt spectacula mane: Divisum imperium cum Jove Caesar habet.*

53. *Parthos Latio imminentes*—Horace is generally supposed to have composed this ode at the time that Augustus was preparing for an expedition against the Parthians, whom the defeat of Crassus, and the check sustained by Antony, had elated to such a degree, that the poet might well speak of them as "now threatening the repose of the Roman world." *Latio* is elegantly put for *Romano Imperio*.

54. *Egerit justo—triumpho*—"shall have led along in just triumph." The conditions of a "*justus triumphus*," in the days of the republic, were: 1. The war must have been a just one, and waged with foreigners. 2. Above 5000 of the enemy must have been slain in one battle, (Appian says it was in his time 10,000). 3. By this victory the limits of the empire must have been enlarged.

56. *Subjectos Orientis orae*—"lying along the margin of the East." By the Seres are meant Chinese, whom an overland trade for silk had gradually, though imperfectly, made known to the western nations.

57. *Te minor*—"inferior to thee," or, "under thee."

59. *Parum castis*—"polluted." The ancients had a belief that lightning never descended from the skies except on places stained by some pollution.

ODE XIII.—Dicolos distrophos: Metre—The Lesser Asclepiadean, of which the first verse is a Glyconian, and the second a Lesser Asclepiadean; thus—

1. — — | — ⏑ ⏑ — | ⏑ ⏓ or — — | — ⏑ ⏑ | — ⏑ ⏓
2. — — | — ⏑ ⏑ — | — ⏑ ⏑ — | ⏑ ⏓ or — — | — ⏑ ⏑ | — ‖ — ⏑ ⏑ | — ⏑ ⏓

Addressed to Lydia. The poet, after describing what he felt when he heard her praising Telephus, and endeavouring to excite suspicions and create a prejudice in her mind against his rival, concludes with depicting the happiness of mutual affection.

2. *Cervicem roseam*—"the rosy neck," i.e., a neck beautiful and perfumed as the rose. Cp. Virg. Æn. i. 402, *Rosea cervice refulsit.*

3. *Cerea—brachia*—The epithet *cerea*, "waxen," carries with it the idea of smoothness, or of a glossy surface, &c., the allusion being to the white wax of antiquity.

4. *Difficili bile*—"with irresistible jealousy." *Jecur*—The liver was regarded as the seat of the passions. Cp. Sat. i. 9, 66; Ode iv. 1, 12; and Hom. Il. x. 642.

6. *Manent*—The plural is equivalent to double *manet*, and is apparently better adapted both for the sense and verse than *manet*, which is found in some MSS. *Humor, &c.—labitur*—"the tears also glide stealthily on my cheeks."

8. *Lentis ignibus*—"by the slow consuming fires."

9. *Uror*—"I burn with rage."

10. *Immodicae mero*—"rendered immoderate by wine."

12. *Memorem—notam*—"a lasting (lit., a mindful) mark."

13. *Non speres* is more emphatic than *ne speres*. *Si me satis audias*—"if you would listen sufficiently to me, i.e., to what I say."

14. *Perpetuum (fore)*—"that he will

prove constant in his attachment." *Dulcia,* &c., *imbuit*—"who barbarously wounds those sweet lips, which Venus has imbued with the fifth part of all her nectar." If, according to Ibycus, ambrosia was nine times sweeter than honey, Lydia's kisses must have been about twice as sweet. Each god, observes Porson, was supposed to have a given quantity of nectar at disposal; and to bestow the fifth or the tenth part of this on any individual was a special favour. The common interpretation of *quinta parte* is "with the quintessence."

18. *Irrupta — copula*—"an indissoluble union."

20. *Suprema citius—die*—"sooner than the last day of their existence," i.e., while they live.

ODE XIV.—Tricolos tetrastrophos: Metre—The Fourth Asclepiadean stanza, of which the two first verses are Lesser Asclepiadean, the third a Pherecratean, and the fourth a Glyconian; thus—

1, 2. — — | — ⏑ ⏑ — | — ⏑ ⏑ — | ⏑ ⏓ or — — | — ⏑ ⏑ | — ‖ — ⏑ ⏑ | — ⏑ ⏓
3. — — | — ⏑ ⏑ — | ⏒ or — — | — ⏑ ⏑ | — ⏒
4. — — | — ⏑ ⏑ — | ⏑ ⏓ or — — | — ⏑ ⏑ | — ⏑ ⏓

Addressed to the State under the allegory of a ship just escaped from the stormy billows of civil commotion, and in danger of being again exposed to the violence of the tempest. The time, however, to which the ode refers has been much disputed, and is still uncertain.

1. *O navis,* &c.—*fluctus*—"O ship! shall new billows bear thee back to the deep!" The poet, in his alarm, supposes the vessel, (i.e., his country) to be already amid the stormy waters of civil dissension.

3. *Portum*—The harbour here meant is the tranquillity which was beginning to prevail under the government of Augustus. *Ut nudum remigio latus*—"how bare thy side is of oars?" Many able rowers had fallen at the battle of Philippi, B.C. 42, as well as since.

6. *Ac sine funibus—carinae*—"and thy hull, without cables *to secure it.*" Some think that the poet alludes to the practice usual among the ancients of girding their vessels with cables in violent storms, in order to prevent the planks from starting asunder. Cp. Acts of the Apostles, xxvii. 17. *Sine funibus* may, however, mean nothing more than "without cables" to secure the anchors, and hence "without anchors."

8. *Imperiosius aequor*—"the unusually boisterous sea."

10. *Di*—Alluding to the tutelary deities, whose images were accustomed to be placed, together with a small altar, in the stern of the vessel. The figurative meaning of the poet presents to us the guardian deities of Rome offended at the sanguinary excesses of the civil wars, and determined to withhold their protecting influence if the state should be again plunged into anarchy and confusion.

11. *Pontica pinus*—"of Pontic pine." The pine of Pontus was hard and durable, and of great value in ship-building. Yet the vessel of the state is warned by the poet not to rely too much upon the strength of her timbers.

12. *Silvae filia nobilis*—"daughter of a noble wood."

13. *Et genus et nomen inutile*—"both thy lineage, and unavailing fame." The idea intended to be conveyed is: "Idle, O my country! will be the boast of thy former glories, and the splendour of thy ancient name."

14. *Pictis — puppibus* — Besides being graced with the statues of the tutelary deities, the sterns of ancient vessels were likewise embellished with paintings and other ornaments.

15. *Nisi ventis debes ludibrium*—"unless thou art doomed to be the sport of the winds." An imitation of the Greek idiom, ὀφλεῖν γέλωτα.

17. *Nuper,* &c.—*levis*—"thou who wert lately a source of disquietude and weariness to me, and at present art an object of fond desire and strong apprehension." After *quae,* supply *eras,* and *es* after *nunc.* The expression *sollicitum taedium* refers to the unquiet feelings which swayed the bosom of the poet during the period of the civil contest, and to the weariness and disgust which the long continuance of those scenes produced in his breast. Under the sway of Augustus, however, his country again becomes the idol of his warmest affections *(desiderium),* and a feeling of strong apprehension *(cura non levis)* takes possession of him, lest he may again see her involved in the horrors of civil war.

20. *Nitentes — Cycladas* — "the glittering Cyclades." The epithet *nitentes* appears to refer, not so much to the marble contained in most of these islands, as to the circumstance of its appearing along the coasts of many of the group, and rendering them conspicuous objects at a distance.

ODE XV.—Dicolos tetrastrophos: Metre—The Third Asclepiadean stanza, of which the three first verses are lesser Asclepiadean, and the fourth a Glyconian; thus—

1-3. — — | — ⏑ ⏑ — | — ⏑ ⏑ — | ⏑ ⏓ or — — | — ⏑ ⏑ | — ‖ — ⏑ ⏑ | — ⏑ ⏓
4. — — | — ⏑ ⏑ — | ⏑ ⏓ or — — | — ⏑ ⏑ | — ⏑ ⏓

This ode is gratuitously supposed by some to have been written on the breaking out of the last civil war between Octavianus and Antony. Porphyrion with more probability treats it as an imitation of a Greek ode by Bacchylides.

Subject.—Nereus, the sea-god, calms the sea, and predicts the ruin of Troy, at the time when Paris is bearing Helen over the Ægean sea from Sparta.

1. *Pastor*—Paris, whose early life was spent among the shepherds of Mount Ida, in consequence of his mother's fearful dream. Sanadon, who is one of those that attach an allegorical meaning to this ode, thinks that the allusion to Antony commences with the very first word of the poem, since Antony was one of the Luperci, or priests of Pan, the god of shepherds. *Traheret*—"was forcibly bearing away," i.e., without the consent of Menelaus. *Navibus Idaeis*—"in vessels made of the timber of Ida."

2. *Perfidus*—"treacherous," towards Menelaus. *Hospitam*—"the wife of his host."

3. *Ingrato—otio*—"in an unwelcome calm."

4. *Ut caneret fera—fata*—"that he might foretell their cruel destinies."

5. *Mala—avi = malo augurio*—"under evil omens."

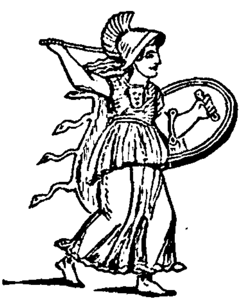
6. *Multo—milite*—"with a numerous army," lit., "with many a soldier."

7. *Conjurata*, &c.—*vetus*—"bound by a common oath to sever thy nuptials, and to destroy the ancient kingdom of Priam." Observe the zeugma in *rumpere*. The term *nuptias* is here used, not in its ordinary sense, but with reference to the criminal loves of Paris and Helen.

9. *Quantus—sudor*—"what sweat," i.e., "what toil."

10. *Quanta moves funera*—"what carnage art thou preparing!" *Dardanae = Trojanae*, from Dardanus, son of Jupiter and Electra, and grandfather of Tros.

11. *Aegida*—*Aegis*, though properly the goat-skin (αἴξ, αἰγός, a goat, i.e., Amalthea), shield of Jupiter, was frequently worn by Minerva. The following cut exhibits both the aegis and the helmet, the former adorned with serpents' heads, as in Hom. Il. ii. 448, covering the breast and back of the goddess, and having a Gorgon's head in front.



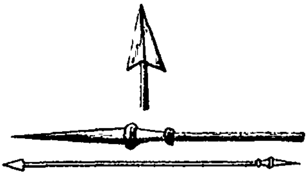
12. *Et rabiem parat*—"and is kindling up her martial fury." The zeugma in *parat*, and the air of conciseness which it imparts to the style, are peculiarly striking.

13. *Veneris praesidio ferox*—"exulting in the protection of Venus." Venus was in favour of, and Minerva as well as Juno against, the Trojans.

14. *Grataque*, &c.—*divides*—"and (lit., wilt divide) wilt sing and play on the peaceful lyre songs pleasing to women," i.e., love songs, or those of an unwarlike nature. The allegorical meaning is considered by some as being still kept up in this passage: Antony, according to Plutarch, lived for a time at Samos, with Cleopatra, in the last excesses of luxury, amid the delights of music and song, while all the world around were terrified with apprehensions of a civil war.

16. *Thalamo*—"in thy bed-chamber." Cp. Hom. Il. iii. 381.

17. *Calami spiculi Cnossii*—Cnossus, or Gnossus, was one of the oldest and most important cities of Crete, situate on the river Ceratus. Hence *Cnossius* is taken by synecdoche in the sense of "Cretan." The inhabitants of Crete were famed for their skill in archery. *Spiculum* is properly the barbed head of an arrow or spear, and is so called from *spica*, an ear of corn, to which it bears some resemblance, as may be seen from the subjoined illustrations, the lowest of which represents the spear complete.



18. *Strepitumque, et celerem sequi Ajacem*—"and the din of battle, and Ajax swift in pursuit." The expression *celerem sequi* is a Grecism for *celerem ad sequendum*: the Oilean Ajax is here meant, Hom. Il. ii. 527.

19. *Tamen*—This particle is to be referred to *quamvis*, which is implied in *serus*, i.e., *quamvis serus, tamen—collines*—"though late in the conflict, still thou wilt soil."

21. *Laërtiaden*—"the son of Laertes," i.e., Ulysses. The Greek form of the patronymic (Λαερτιάδης) comes from Λαέρτιος, for Λαέρτης The skill and sagacity of Ulysses were among the chief causes of the downfall of Troy.

22. *Pylium Nestora*—There were three cities named Pylos in the Peloponnesus, two in Elis, and one in Messenia, and all laid claim to the honour of being Nestor's birth-place. Strabo is in favour of the

Triphylian Pylos, in the district of Triphylia in Elis. Cp. Heyne, Hom. Il. iv. 591, and xi. 681. *Non* (=*nonne*) *respicis*—"dost thou not see behind *thee?*"

23. *Salaminius Teucer*—Teucer, son of Telamon, king of Salamis, and brother of Ajax. See Notes, Ode i. 7, 21.

24. *Sthenelus*, son of Capaneus, one of the Epigoni, and the charioteer of Diomede.

26. *Meriones*, charioteer of Idomeneus, king of Crete.

28. *Tydides, melior patre*—"the son of Tydeus, braver than his sire," referring to Diomedes. Horace appears to allude to the language of Sthenelus, Hom. Il. iv. 405, Ἡμεῖς τοι πατέρων μέγ' ἀμείνονες εὐχόμεθ' εἶναι.

29. *Quem tu*, &c.—*tuae*—"whom, as a stag *flees*, unmindful of its pasture, *from* a wolf seen by it on the opposite side of a valley, thou as a coward shalt flee from, with deep pantings, not having promised this to thy mistress." Cp. Hom. Il. iii. 430.

33. *Iracunda*, &c.—*Achillei*—"the angry fleet of Achilles shall protract the day of destruction for Ilium, and the Phrygian matrons," i.e., the anger of Achilles, who retired to his fleet, shall *protract*, &c.

35. *Post certas hiemes*—"after a destined period of (lit., winters) years."

ODE XVI.—Tricolos tetrastrophos: Metre—The Alcaic or Horatian, of which the two first verses are Greater Alcaic, the third an Archilochian, and the fourth a Lesser Alcaic; thus—

1, 2. ⏓ | – ⏑ | – – | – ⏑ ⏑ – | ⏑ ⏓ or ⏓ – | ⏑ – | – ‖ – ⏑ ⏑ | – ⏑ ⏓
3. ⏓ | – ⏑ | – – | – ⏑ | – ⏓ or ⏓ – | ⏑ – | – – | ⏑ – | ⏓
4. – ⏑ ⏑ | – ⏑ ⏑ – | ⏑ – | ⏓ or – ⏑ ⏑ | – ⏑ ⏑ | – ⏑ | – ⏓

In this Palinodia (recantation), Horace apologises to a lady whom he had once lampooned. After consigning the satirical verses to her resentment, and depicting the baneful consequences of ungoverned anger, he begs the lady's forgiveness, and requests a renewal of her friendship.

2. *Quem*, &c.—*iambis*—"put (lit., thou shalt put) whatever termination thou wilt (lit., thou wilt please) to my censorious iambics." The Greek poet Archilochus is said to have been the first who wrote in iambic verse, and employed it in satire. Cp. Ars Poet., 79.

4. After *libet*, supply *tibi* or *te ponere modum eis*—"thou art disposed *to do so*, lit., it pleases thee to put an end to them." *Mari—Hadriano*—The Hadriatic is here put for *water*, and *flamma* in the preceding line for *fire*, fire and water being the two most common agents of destruction.

5. *Non* may be translated as *nec*. *Dindymene*—Cybele was so called from being worshipped on Mount Dindymus (masc. in the sing. and neut. in the plur.), near the city of Pessinus (gen. *untis*, masc. or fem.) in Galatia, a district of Asia Minor. *Adytis* (ἄδυτος, "not to be entered")—"in his inmost shrine." *Quatit*—"agitates."

6. *Mentem sacerdotum*—"the minds of his priesthood," i.e., the minds of the Pythiæ or priestesses. *Sacerdos* is masc. or fem. *Incola Pythius*—"who inhabits Delphi," lit., "the Pythian or Delphic inhabitant." Those who consider *incola* as governing *sacerdotum* or *(mentis) sacerdotum* are reminded that the district at the foot of Parnassus in Phocis was originally styled Pytho (Πυθώ), and that in Pindar the same term is applied to Delphi. There is frequently an elision after the cæsural syllable, as here and in Ode i. 34, 19; iii. 4, 5; vi. 49, &c. See also Notes, Ode i. 10, 1.

7. *Aeque*, and, in the following line, *sic* must be joined with *ut* in line 9. *Non acuta*, &c.—*irae*—"nor do the Corybantes tinkle their shrill sounding cymbals so much as gloomy anger." *Æra*=*aerea cymbala*.

8. *Corybantes*—Priests of Rhea or Cybele in Phrygia. They are sometimes confounded with the Cabiri, Curētes, and Dactyli; and were at Rome styled Galli. They celebrated their mystic dances to the sound of the drum and the cymbal.

9. *Noricus*—*ensis*—The iron of Noricum was of an excellent quality, and hence the expression *Noricus ensis* is used to denote the goodness of a sword. Noricum, after its reduction under the Roman sway, corresponded nearly to the modern duchies of Carinthia and Styria.

11. *Saevus ignis*—"the cruel lightning." *Nec*, &c.—*tumultu*—"nor Jupiter himself rushing down in dreadful commotion." Cp. Epode 13, 1, 2; and the Greek Ζεὺς καταιβάτης, applied to Jupiter hurling his thunderbolts.

13. *Fertur Prometheus*—According to the fable, Prometheus, having exhausted his stock of materials in the formation of other animals, was compelled to take a part from each of them *(particulam undique desectam)*, and add it to the primitive clay out of which he formed man *(principi limo)*. This fable seems to have been invented by Horace, as it is not found elsewhere.

14. With *coactus*, supply *fuisse*.

16. *Stomacho*—The term *stomachus* properly denotes the canal through which aliment descends into the stomach; it is then taken to express the upper orifice of the stomach, (compare the Greek καρδία), and finally the ventricle in which the food is digested. Its reference to anger or choler arises from the circumstance of a great number of nerves being situated about the upper orifice of the stomach, which renders it very sensitive; and from these also proceeds the great sympathy between the

stomach, head, and heart. It was on this account Van Helmont thought that the soul had its seat in the upper orifice of the stomach. The liver *(jecur)* was likewise regarded as the seat of anger, as in Ode i. 13, 4.

17. *Irae*—"angry contentions." *Thyestea*—Alluding to the horrid story of Atreus and Thyestes. See Notes, Ode i. 6, 8.

18. *Et altis*, &c.—*cur*—"and have been the primary cause (lit., the *final* cause, i.e., the *last* in the ascending scale) to lofty cities, why." *Stetere* is for *exstitere* or *fuere*. See Notes, Ode i. 9, 1. Here, however, it may convey the idea of permanency and be translated, "have always proved."

20. *(Cur) que imprimeret muris*—Alluding to the custom prevalent among the ancients, of drawing a plough over the ground previously occupied by the walls and buildings of a city which they had razed to the ground.

22. *Compesce mentem*—"restrain thy angry feelings." *Me*, &c.—*fervor*—"the boiling rage of my bosom tempted me also (i.e., as well as *you*) in delightful youth."

24. *Celeres iambos*—"the swift iambics." The rapidity of this measure rendered it peculiarly fit to give expression to angry feelings. Cp. *pes citus*, Ars Poet., 252.

25. *Mitibus mutare—tristia (carmina)*—"to exchange sad for soothing strains." After *mutare* and its compounds, the thing given is usually, as here, put in the accusative, and the thing got, in the ablative. The construction, however, is frequently reversed, as in the next ode, line 2. The same might be said of ἀλλάσσειν and ἀμείβειν.

26. *Dum*=*dummodo*—"provided."

27. *Recantatis—opprobriis*—"my injurious expressions being recanted."

28. *Animum*—"my peace of mind," not "*thy* affection," which is expressed by *mihi fias amica*.

ODE XVII.—Tricolos tetrastrophos: Metre—The Alcaic or Horatian, of which the two first verses are Greater Alcaic, the third an Archilochian, and the fourth a Lesser Alcaic; thus—

1, 2. ⏒ | — ⏑ | — — | — ⏑ ⏑ — | ⏑ ⏓ or ⏒ — | ⏑ — | — ‖ — ⏑ ⏑ | — ⏑ ⏓
3. ⏒ | — ⏑ | — — | — ⏑ | — ⏓ or ⏒ — | ⏑ — | — — | ⏑ — | ⏓
4. — ⏑ ⏑ | — ⏑ ⏑ — | ⏑ — | ⏓ or — ⏑ ⏑ | — ⏑ ⏑ | — ⏑ | — ⏓

SUBJECT—Horace invites Tyndaris, a female friend, to visit his Sabine villa, where he endeavours to persuade her she might remain secure and happy under the protection of the gods.

Some consider that this and the last ode are addressed to the same individual, while others contend that they are addressed to different persons. The subject is unimportant. Tyndaris is also a patronymic, applied to Helen and Clytemnestra, from Tyndarĕus.

1. *Velox*—"swift"—ὀρειβάτης, *montivagus*—"mountain-ranging," modifies Faunus as god of shepherds, and is not used adverbially with *mutat*. *Lucretilem mutat Lycaeo*—"exchanges Lycæus," (a mountain sacred to him in the S.W. of Arcadia,) "for Lucretilis," (now Monte Gennaro, a hill in the S. of the Sabine territory, overhanging the valley of the Licenza *(Digentia)* near the source of which stood the house of Horace.

3. *Defendit*—"wards off."

4. *Usque*—"ever and anon," or "always." *Pluviosque ventos*—"and the rainy winds." The poet sufficiently declares the salubrious situation of his Sabine farm, when he speaks of it as being equally sheltered from "the fiery heats of summer," and "the rain-bearing winds," the sure precursors of disease.

5. *Impune*—"with security," or "without fear of danger," since the grove is safe *(tutum.)* *Arbutos*—See Notes, Ode i. 1, 21.

6. *Thyma*—"thyme," is in the acc. plur. The sing. is masc. or neut. both in Latin and Greek. *Deviae*—"wandering."

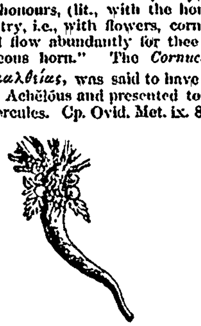
7. *Olentis uxores mariti*—"the wives of the fetid husband," a periphrasis for *caprae*.

9. *Martiales—lupos*—Wolves were held sacred to Mars, from their fierce and predatory nature. *Haediliae*—Haedilia is understood as the name of a hill or valley in the neighbourhood of the poet's villa. Bentley suggests *haeduleae*=*hinnuleae*—"young kids."

10. *Utcunque*=*quandocunque*—"whenever." *Tyndari*—Greek nouns in *s*, usually reject it in the vocative.

11. *Usticae cubantis*—"of the sloping Ustica," a hill and valley near the poet's farm.

14. *Hic*, &c.—*cornu*—"here plenty, rich with rural honours, (lit., with the honours of the country, i.e., with flowers, corn, and fruit,) shall flow abundantly for thee from her bounteous horn." The *Cornucopiae* Κέρας Ἀμαλθείας, was said to have been taken from Achĕlōus and presented to Fortune by Hercules. Cp. Ovid. Met. ix. 85-89.



15. *Ad plenum*=*abundanter*. Cp. Virg. Geo. ii. 244.

17. *In reducta valle*—"in a secluded val-

ley." *Caniculae*—Certain days in the heat of summer, preceding and ensuing the heliacal rising of *Canicula*, or "the dog-star," in the morning, were called *Dies Caniculares*, "the dog-days." The constellation of the Great Dog was likewise called *Sirius;* that of the Little Dog, *Procyon* or *Antecanis*.

18. *Fide Teïa*—"on the Teian lyre," i.e., in Anacreontic strain. Anacreon was born at Teos, a city of Ionia, in Asia Minor.

19. *Laborantes in uno*—"striving for one and the same hero," i.e., for Ulysses.

20. *Vitreamque Circen*—"and the glassy (i.e., beautiful but frail) Circe." Some, however, consider that "*glassy*" has reference to the colour of the sea, Circe being a sea nymph.

21. *Innocentis—Lesbii*—Horace terms the Lesbian an innocent or unintoxicating wine; but it was the prevailing opinion among the ancients, that all sweet wines were less injurious to the head, and less apt to cause intoxication, than the strong dry wines, (Henderson's Ancient and Modern Wines, p. 77.)

22. *Duces*—"thou shalt quaff."

23. *Semeleïus—Thyoneus*—"Bacchus, offspring of Semele." This deity received the name of Thyoneus, according to the common account, from Thyone, an appellation of Semele. It is more probable, however, that the title in question was derived ἀπὸ τοῦ θύειν, *a furendo*.

24. *Nec*, &c.—*Cyrum*—"nor shalt thou, though an object of jealous suspicion, fear the rude Cyrus."

25. *Male dispari*—"ill fitted to contend with him."

26. *Incontinentes*—"rash" or "violent."

27. *Coronam*—Garlands were distributed among the guests before the drinking commenced at the end of the *coena*. The custom is said to have originated in the belief, that their odour counteracted the noxious effects of wine. See Ramsay's Antiq., p. 444; or Henderson's Ancient and Modern Wines, p. 149, &c.

28. *Immeritamque vestem*—"and the innocent dress."

ODE XVIII.—Monocolos: Metre—The Fifth or Greater Asclepiadean: thus—

— — | — ⏑ ⏑ — | — ⏑ ⏑ — | — ⏑ ⏑ — | ⏑ ⏓ or
— — | — ⏑ ⏑ | — ‖ — ⏑ ⏑ | — ‖ — ⏑ ⏑ | — ⏑ ⏓

Addressed to Quintilius Varus, who is probably the friend of Horace and Virgil, whose death, B.C. 24, is lamented in the twenty-fourth ode of this book.

Subject—The poet recommends his friend to plant "no tree in preference to the sacred vine," and while he praises the moderate, he condemns the intemperate, use of wine.

It is probably in imitation of an ode by Alcæus, the first verse of which has been preserved in Athenæus.

1. *Sacra*—The vine was sacred to Bacchus, and hence the epithet ἀμπελοφύτωρ, "father of the vine," which is applied to this god. *Nullam—severis arborem* = *Ne severis ullam arborem*—"do not, *I beseech thee*, plant any tree." See Notes, Ode i. 11, 1.

2. *Cătĭli* is for *Cātilli*, to suit the metre, as *Porsenae* for *Porsennae* in Epode 16, 4. See also Notes, Ode i. 7, 13, under *Tiburni*.

3. *Siccis* = *sobriis* or *abstemiis*—"total abstainers."

4. *Mordaces—sollicitudines*—"gnawing cares." *Aliter*—"by any other means," i.e., by the aid of any other remedy than wine.

5. *Post vina*—"after indulging in wine." The plural (*pluralis excellentiae*) imparts additional force to the term. *Crepat*—"talks of," i.e., "complains of," but (*crepat*) *te* in the next line—"talks of," i.e., "praises," *crepare* being used both in a good and a bad sense.

6. *Decens*, χαρίεσσα—"graceful" or "lovely."

7. *Modici—munera Liberi*—"the gifts of moderate Bacchus," i.e., moderation in wine. The appellation *Liber*, as applied to Bacchus, is a translation of the Greek epithet Λυαῖος, and indicates the deity who *frees* the soul from cares.

8. *Centaurea monet*, &c.—Alluding to the well-known conflict between the Centaurs and Lapithæ, which arose at the nuptials of Pirithous and Hippodamia. *Super mero*—"over their undiluted wine." Cp. Virg. Æn. ix. 61, *nocte super media*, "at midnight," though *super* with the abl. usually signifies "about," or "concerning," in which sense it is here understood by Orelli and others. The ancients usually drank their wine considerably diluted with water. See Henderson's Ancient and Modern Wines, p. 98.

9. *Sithoniis non levis*—"hostile or unpropitious to the Thracians;" alluding to the intemperate habits of the Thracians, and the stern influence which the god of wine was consequently said to exercise over them. The Sithonians are here taken for the Thracians generally. In strictness, however, they were the inhabitants of Sithonia, one of the three peninsulas of Chalcidice, subsequently incorporated into Macedonia. *Evius*, Εὔιος—A name of Bacchus, supposed to have originated from the cry of the bacchanalians, Εὖα, εὐοῖ, *evoe*. Others derive the appellation from an exclamation of Jupiter (Εὖ υἱέ, "Well done, son!") in approval of the valour displayed by Bacchus during the contest with the giants.

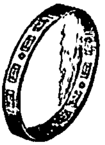
10. *Cum fas*, &c.—*avidi*—"when eager for the gratification of their passions, they distinguish right from wrong by a narrow boundary." Those who consider that the Centaurs are, in line 8, represented as fighting for the *wine*, and not the *wives*, of the Lapithæ, think that *avidi* is here used

absolutely, as in Ode i. 28, 18; iii. 4, 58; and in Sat. ii. 3, 151; thus—"when they, eager *for wine*, distinguish right and wrong by the narrow boundary of their intemperate desires."

11. *Non, &c.—quatiam*—"I will not disturb thee against thy will, O Bacchus, ever fair and ever young." *Bassareus* is said to be derived from *βασσαρίς* or *βασσάρα*, "a fox" or "fox-skin," and applied to Bacchus from the Thracian Bacchantes wearing fox-skins during the celebration of the orgies. *Quatiam*—The verb *quatio* has here the sense of *moveo*, and alludes to the custom of the ancients, in bringing forth from the temples the statues and sacred things connected with the worship of the gods, on solemn festivals. These were carried round, and the ceremony began by the waving to and fro of the sacred vases and utensils.

12. *Nec, &c.—rapiam*—"nor will I hurry into open day the things concealed under various leaves," i.e., that I may not incur thy resentment. In the celebration of the festival of Bacchus, a select number of virgins, of honourable families, called *κανηφόροι*, carried sacred baskets *(cistae mysticae)*, in which were concealed, beneath vine, ivy, and other leaves, certain sacred and mysterious things, which were not to be exposed to the eyes of the profane.

13. *Saeva, &c.—tympana*—"cease the shrill-sounding cymbals, with the Berecynthian horn." Berecyntus was a mountain in Phrygia, where Cybele was particularly worshipped. Cymbals and horns were used at the festivals of this goddess as at those of Bacchus.



A Tympanum, or Tambourine.

14. *Quae subsequitur*—"in whose train follows." *Amor sui*—"self-love."

15. *Plus nimio*—"far too high," lit., "more than too much." *Gloria*—"vainglory."

16. *Arcani, &c.—vitro*—"and faith that is lavish of a secret, and more transparent than glass."

These lines give a good picture of the swaggering pomposity of a faithless drunkard, and afford an impressive warning against the intemperate use of strong drink.

ODE XIX.—Dicolos distrophos: Metre—The Second Asclepiadean, of which the first verse is a Glyconian, and the second a Lesser Asclepiadean; thus—

1. — — | — ⏑ ⏑ — | ⏑ ⏓ or — — | — ⏑ ⏑ | — ⏑ ⏓
2. — — | — ⏑ ⏑ — | — ⏑ ⏑ — | ⏑ ⏓ or — — | — ⏑ ⏑ | — ‖ — ⏑ ⏑ | — ⏑ ⏓

Subject—The poet professes to have become irresistibly in love with Glycera; describes her attractions; and proposes to propitiate Venus by a sacrifice.

Glycera is from the Greek *γλυκερά*, and signifies "a sweetheart."

1. *Mater saeva Cupidinum*—"the cruel mother of the Loves." The Loves, of whom Venus is here represented as the parent, were many in number. Compare the language of Statius, (Silv. i. 2, 61, &c.) The line is repeated in Ode iv. 1, 5, and for an explanation of *saeva*, see Ode i. 33, 10–12.

2. *Thebanae — Semeles puer* — Bacchus, hence styled *Σεμεληγενέτης*, is often represented as the companion of Venus.

3. *Lasciva Licentia*—"sportive wantonness." Cp. Claudian, (Nupt. Hon. et Mar. 78.) *Nullo constricta Licentia nodo.*

4. *Finitis—amoribus*—"to deserted loves."

5. *Nitor*—"the brilliant beauty." "I strive" is *nītor*.

6. *Pario marmore purius*—"more brightly than Parian marble."—*Paros* among the Cyclades. *Mons Pentelicus* and *Hymettus*, in Attica, and *Luna*, in the north of Etruria, were famous for their *white* marble. See Notes, Ode ii. 18, 3, for places famed for other sorts of marble.

7. *Grata protervitas*—"her pleasant (lit. forwardness) coquetry."

8. *Et vultus nimium lubricus adspici*—"and her countenance too (lit. slippery) smooth and brilliant, to be gazed upon *with safety*." The *vultus lubricus* of the Latin poet is analogous to the *Βλέμμα ὑγρὸν* of Anacreon.

9. *Tota*—"with all her strength."

10. *Cyprum*—The island of Cyprus was the favourite residence of Venus. *Scythas*—An allusion to the conquests of Augustus. Horace professes his inability to handle such lofty themes, in consequence of the all-controlling power of love.

11. *Versis, &c.—Parthum*—"the Parthian courageous on retreating steeds." Plutarch describes the peculiar mode of fighting practised by this nation, (Vit. Crass. c. 24, ed. Hutten, vol. iii. p. 442.) *Ὑπέφευγον γὰρ ἅμα βάλλοντες οἱ Πάρθοι, καὶ τοῦτο κράτιστα ποιοῦσι μετὰ Σκύθας· καὶ σοφώτατόν ἐστιν, ἀμυνομένους ἐπὶ τῷ σώζεσθαι, τῆς φυγῆς ἀφαιρεῖν τὸ αἰσχρόν.*—"For the Parthians shot as they fled; and this they do with a degree of dexterity, inferior only to that of the Scythians. It is indeed an excellent invention, since they fight while they save themselves, and thus escape the disgrace of flight."

12. *Nec quae nihil attinent (ad se)*—"nor

subjects which have no reference *to herself*," i.e., to love.

13. *Vivum — caespitem* — "the verdant turf." This material, one of the earliest that was employed in erecting altars, was generally used on occasions where little previous preparation could be made.

14. *Verbenas*—"Vervain." The *Verbena* of the Romans corresponds to the Ἱεροβοτάνη or Περιστερεών of the Greeks, and to the *Verbena officinalis* of Linnæus (Gen. 43.) The origin of the superstitious belief attached to this plant, especially among the Gauls, can hardly be ascertained with any degree of certainty. One of the Greek names given to it above (Ἱεροβοτάνη, "sacred plant"), shows the high estimation in which it was held by that people. According to Servius, on Virg. Æn. xii. 120, sacred leaves, such as those of the laurel, olive, or myrtle, were included under the name of *Verbenae*.

15. *Bimi—meri*—"of undiluted two year old wine." In making libations, the Romans preferred new wine which had not been diluted with water. Hence the remark of Pliny (Hist. Nat. xiv. 19), *Graeca vina libare nefas, quoniam aquam habeant.*

16. *Mactata—hostia.*—Tacitus informs us (Hist. ii. 3), that it was unlawful for any blood to be shed on the altar of the Paphian Venus, *Sanguinem arae offundere vetitum*, and hence Catullus (66, 91) may be explained: *Placabis festis luminibus Venerem sanguinis expertem.* It would appear, however, from other authorities, especially Martial (ix. 91), that animal sacrifices in honour of this goddess, and for the purpose of inspecting the entrails (*extispicium*) in order to ascertain her will, were not unfrequent. The words of Tacitus, indeed, (l. c.) clearly proves this to have been the case: *Hostiae, ut quisque vovit, sed mares deliguntur. Certissima fides haedorum fibris.* The apparent contradiction into which Tacitus falls may easily be explained away, if we refer the expression *sanguinem arae offundere vetitum* not to the total absence of victims, but merely to the *altar* of the goddess being kept untouched by their blood. The sacrifices usually offered to Venus would seem to have been white goats and swine, with libations of wine, milk, and honey. The language of Virgil, in describing her altars, is in accordance somewhat with that of Catullus: *Thure calent arae, sertisque recentibus halant*, Æn. i. 471. *Lenior*—"more gently," namely, than she is represented in line 9.

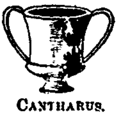
ODE XX.—Dicolos tetrastrophos: Metre—The Lesser Sapphic, of which the three first verses are Lesser Sapphic, and the fourth an Adonian, thus—

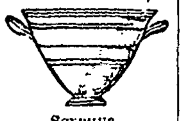
1-3. — ⏑ | — — | — ⏑ ⏑ — | ⏑ — | ⏓ or — ⏑ | — — | — ⏑ ⏑ | — ⏑ | — ⏓
4. — ⏑ ⏑ — | ⏓ or — ⏑ ⏑ | — ⏓

Addressed to Mæcenas, who may be supposed to have signified his intention of spending a few days at the poet's Sabine farm. Horace warns him that he is not to expect the generous wine which he has been accustomed to quaff at home; and yet, while depreciating the quality of that which he had to offer, he mentions circumstances connected with it, which could not but prove peculiarly gratifying to his patron and intended guest.

1. *Vile—Sabinum*—"common (or cheap) Sabine wine." The Sabine appears to have been a thin table-wine, of a reddish colour, attaining its maturity in seven years. Pliny (Hist. Nat. xiv. 2) applies to it the epithets *crudum* and *austerum*.

2. *Cantharis*—The *Cantharus*, a double-eared goblet, or drinking-cup, of Greek invention, derived its name, according to most authorities, from its being made to resemble a beetle (κάνθαρος). Some, however, deduce the appellation from a certain Cantharus, who was the inventor of the article. It was peculiarly sacred to Bacchus, as the *Scyphus* was to Hercules. *Testa*—The *Testa*, or "jar," derived its name from having been subjected, when first made, to the action of fire (*testa, quasi tosta, a torreo*).


CANTHARUS.


SCYPHUS.

The vessels for holding wine in general use among the Greeks and Romans were of earthen ware.

3. *Levi*—"I sealed." When the wine vessels were filled, and the disturbance of the liquor had subsided, the covers or stoppers were secured with plaster, or a coating of pitch mixed with the ashes of the vine, so as to exclude all communication with the external air, and the names of the consuls for the current year were usually inscribed on the seal, or on labels attached to the jar, that the age of the wine might at any time be determined. *Datus, &c.—plausus*—Alluding to the acclamations with which the assembled audience greeted Mæcenas on his entrance into the theatre, after having, according to most commentators, recovered from a dangerous malady. Some, however, suppose it to have been on occasion of the celebrating of certain games by Mæcenas; and others, among whom is Faber, refer it to the time when he detected and crushed the conspiracy of Lepidus. Cp. Vell. Paterc. ii. 88, 3.

5. *Care Maecenas eques*—"beloved knight, Mæcenas." *Eques* is here, and in Ode iii. 16, 20, applied to Mæcenas, as he prided himself in refusing to accept of any higher dis-

tinction. Bentley reads *Clare* for *Care;* but the latter breathes more of true friendship. *Paterni fluminis*—"the river of thy fathers," i.e., the Tiber. The ancestors of Mæcenas were natives of Etruria, where the Tiber rises, and through which it in part flows. See Notes, Ode i. 1, 1.

6. *Jocosa—imago (vocis)*—"the sportive echo."

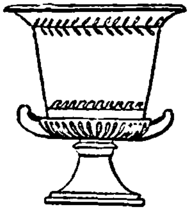
7. *Vaticani montis*—The Vatican mount was on the right bank of the Tiber, and echoed the sounds proceeding from Pompey's theatre, which was opposite to it, on the left bank. It was supposed to have derived its name from the Latin word *vates*, or *vaticinium*, as it was once the seat of Etruscan divination.

9. *Caecubum*—The Cæcuban wine derived its name from the *Caecubus ager*, in the vicinity of Amyclæ, and is described by Galen as a generous, durable wine, but apt to affect the head, and ripening only after a long term of years (Athenæus i. 27). Pliny informs us, that the Cæcuban subsequently lost its repute, partly from the negligence of the growers, and partly from the limited extent of the vineyard, which was nearly destroyed by the navigable canal begun by Nero from Avernus to Ostia, (Hist. Nat. xiv. 6.) *Caleno*—The town of Cales, now *Calvi*, lay to the south of Teanum in Campania. The *ager Calenus* was much celebrated for its vineyards, and contiguous to the *ager Falernus*, which was celebrated for producing the best wine in Italy, or indeed in the world. It would seem, from the testimony of ancient writers, that the Falernian vineyards extended from the Massic hills, near Sinuessa, to a considerable distance inland. The best growth appears to have been the Massic. All writers agree in describing the Falernian wine as very strong and durable, and so rough in its recent state that it could not be drunk with pleasure, but required to be kept a great number of years before it was sufficiently mellow. See Notes, Ode i. 1, 19.

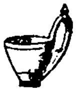
10. *Uvam*—"the juice of the grape."

11. *Temperant*—"moisten." *Temperare* with *vina*, is "to mix," or "dilute," and with *pocula*, it probably denotes "to moisten," or "season," as in Virg. Georg. i. 110, *Scatebrisque arentia temporat arva*, it is to "irrigate." *Formiani*—The Formian hills are often extolled for the superior wine which they produced. Formiæ, now *Mola di Gaeta*, was a city of great antiquity in Latium, near *Caieta*.

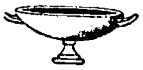
12. *Pocula*—These were the drinking cups, into which the wine was taken with a *cyathus*, or ladle, after having been diluted with water in the *crater* or mixer.



CRATER.



CYATHUS.



CALIX.

ODE XXI.—Tricolos tetrastrophos: Metre—The Fourth Asclepiadean, of which the two first verses are Lesser Asclepiadean, the third a Pherecratean, and the fourth a Glyconian; thus—

1, 2. — — | — ⏑ ⏑ — | — ⏑ ⏑ — | ⏑ ⏓ or — — | — ⏑ ⏑ | — ‖ — ⏑ ⏑ | — ⏑ ⏓
3. — — | — ⏑ ⏑ — | ⏒ or — — | — ⏑ ⏑ | — ⏒
4. — — | — ⏑ ⏑ — | ⏑ ⏓ or — — | — ⏑ ⏑ | — ⏑ ⏓

This hymn to Apollo and Diana was probably written about B.C. 28, when Octavianus instituted Apollinarian Games, under the title of "Ludi Actiaci," and was meditating an expedition against the Britons and Parthians.

SUBJECT.—An appeal to the youths of Rome to sing the praises of Apollo and Diana, that war, famine, and pestilence might be turned against her enemies.

This ode is a private effusion, and not intended for any public solemnity, as in the case of the Carmen Seculare, to which, however, some have placed this as an introduction.

1. *Dianam*—Apollo and Diana, as typifying the sun and moon, were ranked in the popular belief among the averters of evil, (*Dii averrunci*, *θεοὶ σωτῆρες*, *ἀλεξίκακοι*, *ἀλεξίμοροι*, *ἀποτροπαῖοι*,) and were invoked to ward off famine, pestilence, and all national calamity.

2. *Intonsum—Cynthium*—"Apollo ever young." *Intonsus* (literally "with unshorn locks") is equivalent to *ἀκερσεκόμης* in Hom. Il. xx. 39, and when applied to a deity, carries with it the idea of unfading youth, as the Greek youths wore their hair long till they reached manhood. The appellation of Cynthius is given to Apollo from Mount Cynthus in the island of Delos.

4. *Dilectam penitus*—"deeply beloved."

5. *Vos* with reference to *virgines*, and opposed to *mares=pueri* in line 10.

6. *Algido*—Algidus was a mountain in Latium consecrated to Diana and Fortune. In Ode iii. 23, 9, it is styled *nivalis*, an epithet which is implied in its name. It ap-

pears to have been, strictly speaking, that chain which stretched from the rear of the Alban Mount, and ran parallel to the Tusculan hills, being separated from them by the valley along which ran the Via Latina.

7. With *nigris* compare *ilex nigra*, and *abies nigra*, in Virg. Ecl. vi. 54, and Æn. viii. 599. *Erymanthi*—Erymanthus was a chain of mountains in Arcadia, on the borders of Elis, and forming one of the highest ridges in Greece. It was celebrated in fable as the haunt of the savage boar destroyed by Hercules.

8. *Cragi*—Cragus was a celebrated ridge of Lycia, in Asia Minor, extending along the Glaucus Sinus. The fabulous monster Chimæra, said to have been subdued by Bellerophon, frequented this range.

9. *Tempe*—See Notes, Ode i. 7, 4.

10. *Natalem—Delon*—Delos, one of the Cyclades, and the fabled birth-place of Apollo and Diana.

12. *Fraterna—Lyra*—For the invention of the lyre by Mercury, see Ode i. 10, 6. This instrument he bestowed on Apollo after the theft of the oxen was discovered.

14. *Principe*—"Prince *of the Senate*;" a title bestowed upon Octavianus, B. C. 28. See Notes, Ode i. 2, 50.

15. *Persas atque Britannos* — Marking the farthest limits of the empire on the east and west. By the *Persae* are meant the Parthians. See Notes, Ode i. 2, 22.

ODE XXII.—Dicolos tetrastrophos: Metre—The Lesser Sapphic, of which the three first verses are Lesser Sapphic, and the fourth an Adonian; thus—

1-3. — ⏑ | — — | — ⏑ ⏑ — | ⏑ — | ⏓ or — ⏑ | — — | — ⏑ ⏑ | — ⏑ | — ⏓
4. — ⏑ ⏑ — | ⏓ or — ⏑ ⏑ | — ⏓

Addressed by Horace to his friend Aristius Fuscus, a grammarian, who is represented by Acron as a writer of tragedies, and by Porphyrion as an author of comedies. He is mentioned in Sat. i. 9, 61; 10, 83, and the individual to whom Epist. i. 10, is inscribed.

Subject.—The pious are under the protection of the gods. In proof of which the poet, as in Ode i. 17, 13, adduces his own personal experience.

1. *Integer, &c.—purus*—"the man of upright life, and free from crime." The genitives are in imitation of the Greek, and equivalent to ablatives in Latin prose. The usual prose construction occurs in Sat. ii. 3, 213.

2. *Mauris jaculis=Mauritanicis jaculis*—The natives of Mauritania were distinguished for their skill in darting the javelin, the frequent use of this weapon being required against the wild beasts which infested their country.

3. *Venenatis gravida sagittis*—"full of poisoned arrows."

5. Construction:—*Sive facturus (est) iter per aestuosas Syrtes, sive per inhospitalem Caucasum, vel (per ea) loca quae fabulosus Hydaspes lambit. Syrtes aestuosas*—"the burning sands of Africa." The allusion here is not to the two remarkable quicksands or gulfs on the coast of Africa, commonly known by the name of the Greater and Smaller Syrtes, (now the gulfs of *Sidra* and *Cabes*,) but to the inland region, the desert through which Cato Uticensis marched his troops in B.C. 47.

6. *Inhospitalem*, applied to the Caucasus again in Epode 1, 12.

7. *Fabulosus lambit Hydaspes*—"the storied Hydaspes laves." The epithet *fabulosus* refers to the strange accounts which were circulated respecting this river, its golden sands, the monsters inhabiting its waters, &c. The Hydaspes, now the *Jelum*, is one of the five eastern tributaries of the Indus, which by their union form the *Punjaub*, while the region which they traverse is denominated the *Punjâb*, or country of the five rivers.

9. *Namque*—Equivalent to the Greek καὶ γάρ. Supply the ellipsis, as follows: "*And* this I have plainly learnt from my own case, *for*," &c. *Silva in Sabina*—He refers to a wood in the vicinity of his Sabine farm.

10. The use of *canto* for *cantabam*, and of *vagor* for *vagabar*: the present for the past is frequent, and gives animation to a narrative. *Lalagen*, the acc. of *Lalage*, *es*, is from the Greek λαλαγή, "prattling." *Ultra terminum*—"beyond my boundary."

11. *Curis—expeditis*—"with all my cares dispelled." *Expeditis* for *expeditus*, to rhyme with *curis*. Such instances of ὁμοιοτέλευτον are common in this measure, and some six examples of which occur in the present ode.

12. *Inermem*—"though unarmed."

13. *Quale portentum=tale portentum quale*—"such a monster as." The antecedent, being implied in the relative, is usually omitted, both in prose and poetry. *Militaris Daunias*—"warlike Apulia." *Daunias*, *adis*, Greek form of *Daunia*, *ae* is properly an adjective, with *tellus* understood. The Daunii, a people probably of Illyrian origin, were situate along the northern coast of Apulia.

14. *Aesculetum*—"a mast-oak thicket" is "a ἅπαξ λεγόμενον," but formed in the usual way from *aesculus*.

15. *Jubae tellus*—Mauritania.

17. *Pigris*—The poet alludes in this stanza to what is termed at the present day the frozen zone, and he describes it in accordance with the general belief of his age. The epithet *pigris* (abl. of *piger*, ἀργός—"sluggish, idle,") may be rendered by "barren," and refers to the plains of the north lying sterile and uncultivated by rea-

son of the excessive cold. Modern observations assign two seasons to this distant quarter of the globe; a long and rigorous winter, succeeded often suddenly by insupportable heats. The power of the solar beams, though feeble, from the obliquity of their direction, accumulates during the days, which are extremely long, and produces effects which might be expected only in the torrid zone. The days for several months, though of a monotonous magnificence, astonishly accelerate the growth of vegetation. In three days, or rather three times twenty-four hours, the snow is melted, and the flowers begin to blow. (Malte-Brun, Geog. vol. i. p. 418.)

19. *Quod, &c.—urget*—"a quarter of the world, which clouds and an inclement sky oppress."

21. *Nimium propinqui Solis*—"of a too neighbouring sun," referring to the torrid zone, as described by Ovid, Met. i. 45, &c.

22. *Domibus negata*—"denied to mortals for an abode," lit. "denied for houses." Most of the ancients conceived that the heat continued to increase from the tropics towards the equator. Hence they concluded that the middle of the zone was uninhabitable. It is now, however, ascertained, that many circumstances combine to establish even there a temperature that is supportable. The clouds; the great rains; the nights naturally very cool, their duration being equal to that of the days; a strong evaporation; the vast expanse of the sea; the proximity of very high mountains, covered with perpetual snow; the trade-winds, and the periodical inundations, equally contribute to diminish the heat. This is the reason why, in the torrid zone, we meet with all kinds of climates. The plains are burnt up by the heat of the sun. All the eastern coasts of the great continents, fanned by the trade-winds, enjoy a mild temperature. The elevated districts are even cold: the valley of Quito is always green; and perhaps the interior of Africa contains more than one region which nature has gifted with the same privilege. (Malte-Brun, Geog. vol. i. p. 416.)

23. *Dulce, &c.—loquentem*—"I will still love my sweetly-smiling, sweetly-prattling Lalage." *Dulce*, used adverbially for *dulciter*.

ODE XXIII.—Tricolos tetrastrophos: Metre—The Fourth Asclepiadean, of which the two first verses are Lesser Asclepiadean, the third a Pherecratean, and the fourth a Glyconian; thus—

1, 2. — — | — ⏑ ⏑ — | — ⏑ ⏑ — | ⏑ ⏓ or — — | — ⏑ ⏑ | — ‖ — ⏑ ⏑ | — ⏑ —
3. — — | — ⏑ ⏑ — | ⏓ or — — | — ⏑ ⏑ | — ⏓
4. — — | — ⏑ ⏑ — | ⏑ ⏓ or — — | — ⏑ ⏑ | — ⏑ ⏓

This Anacreatic ode is addressed to Chloe, whose name in Greek (Χλόη) signifies "a young sprig."

Subject.—An advice to Chloe not to follow her mother like a young fawn, since she is of age for a husband.

1. *Hinnuleo*—The term *hinnuleus* is here used for *hinnulus*, "a fawn."

2. *Pavidam*—Denoting the alarm of the parent for the absence of her offspring. *Aviis*—"pathless."

3. *Vano—metu*—"an empty (or uncalled for) dread.'

4. *Siluae*=*silvae*, as in Epode 13, 2.

5. *Seu mobilibus, &c.—foliis*—"if either the arrival of spring has trembled with its fluttering leaves, or if the green lizards have stirred (lit. have moved aside) the bramble bush." *Mobilibus veris inhorruit adventus foliis* is a bold poetical expression for *mobilia folia inhorruere adventu veris*. The west wind, and the north-east, are alike represented as the companions of spring, the former in Ode i. 4, 1, under the name of *Favonius*, and the latter in Ode iv. 12, 1, under the title of *Animae Thraciae*, "Thracian breezes," Thracia being to the N.E. of Greece. In Virg. Ecl. ii. 9, the green lizards take shelter among the thorn bushes (*spineta*.) Instead of *veris*, Bentley suggests *vepris*, and Muretus, *vitis*; and both convert *adventus* into *ad ventum*; but for these changes they do not appear to have had the sanction of any MS.

10. *Gaetulusve leo*—That part of Africa which the ancients denominated Gætulia, appears to answer in some measure to the modern *Belad-el-Djerid*. *Frangere*—This verb has here the meaning of, "to rend," or "tear in pieces," as ἀγνύναι is sometimes employed in Greek.

11. *Tandem desine*—"pray, cease."

ODE XXIV.—Dicolos tetrastrophos: Metre—The Third Asclepiadean of which the three first verses are Lesser Asclepiadean, and the fourth a Glyconian: thus—

1-3. — — | — ⏑ ⏑ — | — ⏑ ⏑ — | — ⏓ or — — | — ⏑ ⏑ | — ‖ — ⏑ ⏑ | — ⏑ ⏓
4. — — | — ⏑ ⏑ — | ⏑ ⏓ or — — | — ⏑ ⏑ | — ⏑ ⏓

Subject—A lamentation on the death of Quintilius Varus, B. C. 24, whom the poet describes as without an equal for modesty, fidelity, and truth.

Varus was a native of Cremona, and the friend of Horace and Virgil. He is probably the individual mentioned in the Ars Poet., 483, and the one to whom the eighteenth ode of this book is inscribed.

The ode is addressed to Virgil, and was composed probably soon after the death of Varus.

1. *Quis, &c.—capitis*—"what shame can be *attached* or what limit *put* to our regret for the loss of so dear an individual." The use of *caput* in this clause is analogous to that of *κεφαλή* and *κάρα* in Greek.

2. *Praecipe lugubres cantus*—"teach me mournful strains."

3. *Melpomene*—One of the Muses, so called from the dignity and excellence of her strains, (Μελπομένη, from *μέλπομαι*, *canto*). She presided over tragedy, but is here invoked as the goddess of elegy. *Liquidam—vocem*—"a clear and tuneful voice." *Pater*—The Muses, in the common mythology, were said to have been the daughters of Jupiter and Mnemosyne.

5. *Ergo*—"then!" The Muse commences the funeral dirge with this exclamation.

7. *Nudaque Veritas*—"and undisguised Truth."

8. *Inveniet* here agrees with the *nearest* of the nominatives, and is to be understood with the rest.

11. *Tu, &c.—deos*—"pious though thou art, alas! in vain thou askest Quinctilius from the gods as not thus consigned to their protection." With these sentiments compare Ovid on the death of Tibullus, Amor. iii. 9, 37, *Vive pius, moriere pius, cole sacra, colentem Mors gravis a templis in cava busta trahet.* *Frustra* modifies both *pius* and *poscis.* With *pius* compare Ode i. 17, 14; ii. 14, 2; and iv. 7, 24. *Non ita* implies that Virgil, in his prayers, committed his friend to the protection of the gods, that *he* might keep him, not that *they* might take him. Some, however, explain *frustra pius*—"with unavailing affection;" and some consider that *tibi*, and not *illis*, should be supplied after *non ita creditum*—"not thus (namely as a lasting possession) entrusted to thy care."

13. *Quod si*—"nay, though," or "even if." Some read *Quid si*—"what, though." *Blandius*—"more winningly."

16. *Virga—horrida*—"with his dreadful wand;" alluding to the caduceus. The epithet *horrida* regards its dreaded influence over the movements of departed shades, as they pass onward to the fatal river. For a representation of the *caduceus*, see Notes, Ode i. 2, 42.

17. *Non, &c.,—recludere*—"not gentle enough to change the order of the Fates in compliance with our prayers;" i.e., sternly refusing to change, &c. *Lenis recludere*, a Grecism for *lenis ad recludendum.*

18. *Nigro—gregi*=*ad nigrum gregem*—"to the sable flock," of shades.

19. With *durum*, supply *est.*

ODE XXV.—Dicolos tetrastrophos: Metre—The Lesser Sapphic of which the three first verses are Lesser Sapphic, and the fourth an Adonian; thus—

1-3. — ⏑ | — — | — ⏑ ⏑ — | ⏑ — | ⏒ or — ⏑ | — — | — ⏑ ⏑ | — ⏑ | — ⏒
4. — ⏑ ⏑ — | ⏒ or — ⏑ ⏑ | — ⏒

Addressed to Lydia. Cp. Ode iii. 15, and iv. 13.

The severity of this ode is virulently assailed by those who suppose that the poet is in earnest, and addressing the individual whom he loads with blandishments in Ode iii. 9 and 10.

SUBJECT—The downward career of a decayed beauty.

1. *Fenestras*—The ancient Romans had only openings in the walls to admit the light, (*fenestrae,*) "windows," from *φαίνω*, "*ostendo.*" They were covered with two folding leaves or shutters of wood, and sometimes a curtain. Occasionally a net or frame-work was placed over the aperture. Compare on this head Varro, de Re Rust. 3, 7, *Fenestris Punicanis, aut latioribus, reticulatis utrinque, ut locus omnis sit illustris, neve quae serpens, aliudve quid animal maleficum introire queat.*

3. *Amatque—limen*—"loves the threshold," i.e., is seldom opened. Cp. Virg. Æn. v. 163, *Ama litus.*

5. *Multum facilis*=*facillima*—"most easily."

7. *Me, &c.—dormis* are the words of a serenade, *παρακλαυσίθυρον.* Cp. Ode iii. 10.

9. *Invicem, &c.—angiportu*—"now a thin or neglected old woman, thou wilt bewail the conduct of insolent profligates in a lonely alley."

11. *Thracio—vento*—"the Thracian wind," i.e., the N. or N.E. wind, whose native land, according to the Greek poets, was the country of Thrace. *Sub interlunia*—"during the absence of the moon; in Greek, *συμμηνία.*

14. *Quae solet matres, &c.*—An allusion to the idea expressed by the Greek *ἱππομανές.* Consult Heyne, on Virg. Geo. iii. 280.

15. *Jecur ulcerosum*—The liver was supposed by the ancients to be the primary receptacle of the blood, whence it was diffused over the whole system: hence it became also the seat of the passions.

17. *Hedera virente*—The "verdant ivy" and the "dark myrtle" are here selected as emblems of youth. The leaves of the latter, in general of a dark hue, are more particularly so when young.

19. *Aridas, &c.—Hebro*—"should consign withered leaves (like thee) to the Hebrus, companion of winter." For *Hebro*

some read *Euro*, others *Haemo;* but *Hebro* is in all the MSS. The Hebrus (*Maritza*) is styled "the companion of winter," from its being the principal river of Thrace, which was the native country of cold Boreas, and may be here taken for any distant or disagreeable place to which it is still usual to consign things not much wanted at home.

ODE XXVI.—Tricolos tetrastrophos: Metre—The Alcaic or Horatian, of which the two first verses are Greater Alcaic, the third an Archilochian, and the fourth a Lesser Alcaic; thus—

1, 2. ⏒ | – ⏑ | – – | – ⏑ ⏑ – | ⏑ ⏓ or ⏒ – | ⏑ – | – ‖ – ⏑ ⏑ | – ⏑ ⏓
3. ⏒ | – ⏑ | – – | – ⏑ | – ⏓ or ⏒ – | ⏑ – | – – | ⏑ – | ⏓
4. – ⏑ ⏑ | – ⏑ ⏑ – | ⏑ – | ⏓ or – ⏑ ⏑ | – ⏑ ⏑ | – ⏑ | – ⏓

Addressed to Lucius Ælius Lamia, a Roman of ancient and illustrious family, who was consul in A.D. 3, *praefectus urbi* in 32, and died in 33. Cp. Ode iii. 17.

SUBJECT.—The bard, wholly occupied with the Muses and his friend, consigns every other thought to the winds.

This *ode* was probably written in B.C. 25, when Phraates and Tiridates, two of the Arsăcidae, were contending for the throne of Parthia.

2. *Mare Creticum* — The Cretan Sea, which lay to the north of the island of Crete, is here used in a general sense for any sea.

3. *Portare*—"to waft them"=*portanda*. Cp. Ode i. 1, 8. *Quis, &c.*—*securus*—"singularly careless *as to* who may be dreaded as king of the frozen region, under the constellation of the north, or *as to* what may frighten Tiridates." Orelli and others consider *quis* in the dative for *quibus*, as in Epode ii. 9, and elsewhere:—"by what people the king of the north may be feared." The monarch referred to was the king of the Scythians, who espoused the cause of Phraates. Augustus favoured Tiridates, and received from him the son of Phraates as a hostage. This son was restored to his father, B.C. 20, in exchange for the standards taken by the Parthians from Crassus and Antony, B.C. 53.

6. *Fontibus integris*—"the pure fountains." By the *fontes* is meant lyric poetry, and *integri* indicates that the poet was the first of his countrymen that had refreshed the literature of Rome with the streams of lyric verse. Hence also his invocation of the muse.

7. *Apricos necte flores* — "entwine the sunny flowers." The sunny flowers, and the chaplet which they form, are figurative expressions, and mean simply a lyric effusion. The muse is solicited to aid the bard in celebrating the praises of his friend. *Pimplea (musa) dulcis*—"O sweet muse of Pimplēa!" The Muses were called *Pimplēides*, from Pimplea, a fountain, hill, and city of Thrace, and like Libethrum and Pieria, subsequently included within the limits of Macedonia. Orpheus was said to have been born here. For *Pimplea*, N. Heinsius conjectures, and Bentley and others adopt *Pimplei*, voc. of *Pimplēis*.

10. *Possunt* is found in some MSS. for *prosunt*. *Fidibus novis*—"in new strains," i.e., in lyric verse. Cp. Ode iii. 30, 13.

11. *Lesbio — plectro* — "on the Lesbian lyre." The *plectrum*, or quill, is here taken figuratively for the lyre itself. See Nőtes, Ode i. 1, 34. *Sacrare*—"to consecrate to immortal fame."

ODE XXVII.—Tricolos tetrastrophos: Metre—The Alcaic or Horatian, of which the two first verses are Greater Alcaic, the third an Archilochian, and the fourth a Lesser Alcaic; thus—

1, 2. ⏒ | – ⏑ | – – | – ⏑ ⏑ – | ⏑ ⏓ or ⏒ – | ⏑ – | – ‖ – ⏑ ⏑ | – ⏑ ⏓
3. ⏒ | – ⏑ | – – | – ⏑ | – ⏓ or ⏒ – | ⏑ – | – – | ⏑ – | ⏓
4. – ⏑ ⏑ | – ⏑ ⏑ – | ⏑ – | ⏓ or – ⏑ ⏑ | – ⏑ ⏑ | – ⏑ | – ⏓

This ode is in imitation of one by Anacreon, and supposed to be addressed, at a banquet, to his companions, who were threatening to quarrel over their wine.

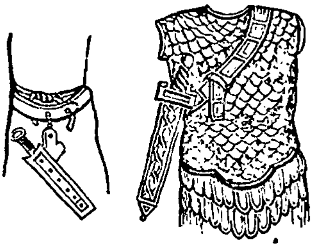
SUBJECT.—After reproving them sharply for conduct so foreign to a meeting of friends, he rallies one of them upon the character of his sweetheart.

1. *Natis, &c.*—*scyphis*—"over cups made for joyous purposes." The *scyphus* was a cup of rather large dimensions, used both on festal occasions, and in the celebration of sacred rites. See Notes, Ode i. 20, 12.

2. *Thracum est*—Cp. Ode i. 18, 9.

5. *Vino, &c.*—*discrepat*—"it is amazing how much the dagger of the Parthian is at variance with nocturnal banquets," literally "with wine and lights." *Vino* and *lucernis* are datives, put by a Grecism for the ablative with the preposition *a*. *Medus*—See Notes, Ode i. 2, 51. *Acinaces*—The *acinaces*, a short straight poniard, was peculiar to the Persians, Medes, and Scythians. It was suspended, on the right side, from a belt round the waist, whereas the sword hung on the left, from a *balteus*, or shoulder-belt, as exhibited in the following cuts. The term is of Persian origin. The *acinaces* was pro-

perly a small dagger in use among the Persians, and borrowed from them by the soldiers of later ages.



6. *Immane (est) quantum*—is somewhat stronger than *mirum quantum*, which occurs more frequently, and is analogous to the Greek θαυμαστὸν ὅσον. *Impium—clamorem*—The epithet *impius* has here a particular reference to the violation of the ties and duties of friendship, as well as to the profanation of the table, which was always by the ancients regarded as sacred.

8. *Cubito remanete presso*—"remain with the elbow pressing on the couch," i.e., stir not from your places; alluding to the ancient custom of reclining at meals.

9. *Severi — Falerni* — "of strong Falernian." Cp. *forti—Falerno*, Sat. ii. 4, 24. Of the Falernian *three* kinds are mentioned by Pliny: the rough *(austerum)*, the sweet *(dulce)*, and the thin *(tenue)*. See Notes, Ode i. 1, 19. The Falernian came to maturity in about ten years, and might be drunk at twenty, or even older. Cp. Ode iii. 21.

10. *Opuntiae*—So called from Opus, the capital of the Opuntian Locri in Greece, at the northern extremity of Bœotia. The man's own name is thus concealed, with a view to compliment his beautiful sister.

11. *Quo beatus (sit), &c.*—The expressions *beatus vulnere* and *pereat*, afford good specimens of what grammarians term the *oxymoron*.

13. *Cessat voluntas*—"dost thou refuse," lit. "does (thy) inclination hesitate?" *Non alia bibam mercede*—"on no other condition will I drink."

14. *Quae, &c.—peccas*—"whoever the fair one is that sways thy bosom, she inflames it with fires that need not cause a blush, for thou always (lit. sinnest) indulgest in honourable loves." *Amore peccas* is another instance of *oxymoron*.

18. *Ah miser!*—The exclamation of the poet when the secret is divulged.

19. *Quanta laborabas, &c.*—The passion of the youth is compared to the dangers of the fabled Charybdis, and hence the expression *Quanta laborabas Charybdi* is equivalent in effect to *Quam periculosam tibi puellam amabas*. The imperfect is used to explain the hesitation which the youth had in revealing the name of his sweetheart.

21. *Thessalis venenis*—Thessaly was remarkable for producing numerous herbs that were used in the magical rites of antiquity.

23. *Vix, &c. – Chimaera* — "Pegasus will hardly extricate thee, entangled as thou art, from this three-shaped Chimæra." A new comparison is here made, by which the female in question is made to resemble the well-known Chimæra, which had the head of a lion, the body of a goat, and the tail of a dragon. This fire-breathing monster, which infested Lycia, was slain by Bellerophon, aided by Pegasus, the winged horse.

ODE XXVIII.—Dicolos distrophos: Metre—The Alcmanian, of which the first verse is a regular Hexameter, and the second a Dactylic tetrameter, or the last four feet of a Hexameter; thus—

1. = ⏓ ⏑ | = ⏓ ⏑ | = ⏓ ⏑ | = ⏓ ⏑ | – ⏑ ⏑ | – ⏒
2. = ⏓ ⏑ | = ⏓ ⏑ | – ⏑ ⏑ | – ⏒

SUBJECT.—The vanity of human knowledge, the certainty of death, and the duty of burying the dead.

This ode may be regarded either as a fictitious dialogue between a sailor and the shade of Archytas, the celebrated Pythagorean philosopher of Tarentum, or as a monologue, containing the poet's reflections on the death of Archytas. The former seems to give the more natural explanation—the sailor having to the middle of the 15th line, and the shade the remainder.

1. *Numeroque carentis arenae* — "of the sand which is without number." By these words the sailor ridicules the worthlessness and impracticability of many of the mathematician's calculations. *Archimedes* is said to have written a book, entitled ὁ ψαμμίτης, *Arenarius*, computing the sands on the Sicilian shore, though it is not known that *Archytas* made any such attempt.

2. *Parva munera exigui pulveris (negata tibi) cohibent te*—"the scanty present of a little dust, *denied to thy remains*, confines thee." According to the popular belief, if a corpse were deprived of the rites of sepulture, the shade of the deceased was compelled to wander for a hundred years either around the dead body, or along the banks of the Styx. Sprinkling dust or sand, however, three times upon the dead body, was esteemed amply sufficient to obviate such a lamentable result. Hence the language of the text, *pulveris exigui parva munera*. Whoever neglected this injunction of religion was compelled to expiate his crime by sacrificing a sow to Ceres. Compare Festus, in *Praecidanea agna;* Cicero, de Legibus ii. 22; Marius Victorinus, i. p. 247, ed.

Putsch. Others, however, maintain that *pulveris exigui parva munera* is a mere circumlocution for *locus exiguus*, and that *cohibent* is only the compound used for the simple verb—"a small spot of earth now holds thee." *Archyta*—Archytas, one of the Pythagorean preceptors of Plato, was a native of Tarentum. He is said to have been the eighth in succession from Pythagoras; and such was his celebrity, that many illustrious names, besides that of Plato, appear in the train of his disciples. He excelled not only in speculative philosophy, but in geometry and mechanics, and is said to have invented a kind of winged automaton, and several curious hydraulic machines. He was in such high reputation for moral and political wisdom, that, contrary to the usual custom, he was appointed seven different times to the supreme magistracy in Tarentum. Of his writings none remain except a metaphysical work, "On the Nature of the Universe." His death was occasioned by a shipwreck. Compare Diog. Laert. 8, 79–86; Suidas, *s. v.*; Iambl. 23; Ælian. Var. Hist. 12, 19, &c.; Enfield's History of Philosophy, vol. i. p. 409.

3. *Matinum*—*Matinus*, a mountain and promontory in the east of Apulia, and a southern offshoot of *Mons Garganus*, *Monte Gargano*. It was at no great distance from Venusia, the poet's birthplace, and famed for its bees and honey. Cp. Ode iv. 2, 27.

5. *Aerias tentasse domos*—"to have essayed the ethereal abodes;" alluding to the astronomical knowledge of the philosopher.

6. *Morituro*—"since it was destined to die."

7. *Pelopis genitor*—Tantalus. *Conviva deorum*—"though a guest of the gods." The common mythology makes Tantalus to have been the entertainer, not the guest of the gods, and to have served up his own son at a banquet in order to test their divinity. Horace follows the earlier fable, by which Tantalus is represented as honoured with a seat at the table of the gods, and as having incurred their displeasure, by imparting nectar and ambrosia to mortals: his punishment is well known. Pindar mentions his offence, (Olymp. 1, 98,) *ἀθανάτων ὅτι κλέψαις, κ. τ. λ.* Euripides, however, (Orest. 10,) ascribes his fate to a different cause: *ἀκόλαστον ἴσχε γλῶσσαν, αἰσχίστην νόσον.*

8. *Tithonusque remotus in auras*—"and Tithonus, though translated to the skies;" an allusion to the fable of Tithonus and Aurora.

9. With *arcanis*, supply *consiliis*. *Minos*—In order to gain more reverence for the laws which he promulgated, Minos pretended to have had secret conferences with Jove respecting them.

10. *Panthoiden*—"the son of Panthous," i.e., Euphorbus in name, but Pythagoras in reality. This philosopher taught the doctrine of the transmigration of souls, and is said to have asserted that he himself had animated various bodies, and had been at one time Euphorbus the Trojan. To prove his identity with the son of Panthous, he is reported to have gone into the temple of Juno at or near Mycenæ, where the shield of Euphorbus had been preserved among other offerings, and to have recognised and taken it down. *Iterum Orco demissum*; implying that he was then in the lower regions, undergoing purification. Cp. Virg. Æn. vi. 745–750.

11. *Quamvis, &c.—verique*—"although he, in thy judgment no mean authority on physical and moral truth, had given up to gloomy death, as he called the Trojan times to witness by taking down the shield, nothing but sinews and skin," which are here sarcastically used for the body. With *refixo* compare Epist. i. 18, 56, and Epode 17, 5. *Te*, in line 14, is thus understood to refer to Archytas. Those who consider that the shade begins to speak in line 7, of course make it apply to the sailor. Some read *me*, but apparently without any good authority. *Auctor naturae verique* may likewise be translated, "an expounder of (lit. nature and truth) physical and moral truth."

17. *Furiae*—Cp. also Virg. Æn. vii. 324, with Hom. Il. iv. 440, where Horror, Fear, and Strife are represented as the companions of Mars.

18. *Avidum mare*—"the greedy ocean." Some editions read *avidis*—"greedy after gain," agreeing with *nautis*. This, however, would imply a censure on the very individual from whom the favour of a burial is supposed to be asked.

19. *Mixta, &c.—funera*—"the intermingled funerals of the old and young are crowded together." *Densentur* is from *denseo, ēre*, an old verb used by Lucretius, Horace, and Tacitus. *Densare* is the only form found in Livy and Quintilian: both forms occur in Virgil. *Nullum, &c.—fugit*—"no head escapes the stern Proserpina," is a hypallage for *nullum caput fugit saevam Proserpinam*. The ancients had a belief that no one could die, unless Proserpina, or Atropos, her minister, cut a lock of hair from the head. The idea was evidently borrowed from the analogy of animal sacrifices, in which the hair cut from the front, or from between the horns of the victims, was regarded as the first offering. Cp. Virg. Æn. iv. 698.

21. *Devexi*—*Orionis*—"of the setting Orion." The setting of this star, in the beginning of November (v. Id. Nov.), was usually accompanied by tempestuous weather. Cp. Epode 15, 7, and Ode iii. 27, 17.

22. *Illyricis*—*undis*—"amid the Illyrian waters." The allusion is to the Adriatic Sea in general. The Illyrians, besides their settlements on the north-eastern shores of the Adriatic, had at one time extended themselves as far as Ancona, on the coast of Italy.

23. *Vagae*—"of shifting," i. e., drifted hither and thither by the winds and waves. *Ne parce malignus*—*dare*—"do not niggardly refuse to bestow." For this use of *parce*, compare Livy, xxxiv. 32, and Virg. Æn. iii. 42.

24. To avoid the unusual hiatus in *capiti inhumato*, some read *intumulato*, which is found, apparently for the first time, in Ovid, Her. ii. 136.

26. *Fluctibus Hesperiis* — "the western waves," the seas around Italy; which country was called Hesperia by the Greeks. See Notes, Ode i. 36, 4. *Venusinae plectantur silvae* — "may the Venusian woods be lashed by it."

28. *Unde potest*=*a quibus hoc fieri potest*— "for they are able to enrich thee." In construing, place *unde potest* at the end of the sentence.

29. *Neptuno—Tarenti*—Neptune was the tutelary deity of Tarentum, the birthplace of Archytas. *Negligis, &c.—committere?*—"dost thou make light of committing a crime which will prove injurious to thy unoffending posterity?" The crime here alluded to is the neglecting to perform the last sad offices to the shade of Archytas.

31. *Postmodo te natis* is equivalent to *nepotibus*. *Te* is here in the ablative, depending on *natis*. *Fors, &c.—ipsum*—"perhaps both a well-merited punishment and a haughty retribution may be awaiting thee thyself."

33. *Inultis*—"unavenged," or "unheard."

35. *Licebit (ut) &c.—curras*—"thou mayest run on, after having thrice cast dust on my remains." Three handfuls of dust were on such an occasion sufficient for all the purposes of a burial. If the body was not found, the relatives of the deceased were expected to build him an honorary tomb, (*cenotaphium*, κενός, τάφος,) and annually offer to Tellus and Ceres a propitiatory sacrifice, termed *Porca Praecidanea*. Cp. Virg. Æn. iii. 304.

ODE XXIX.—Tricolos tetrastrophos: Metre—The Alcaic or Horatian, of which the two first verses are Greater Alcaic, the third an Archilochian, and the fourth a Lesser Alcaic; thus—

1, 2. ⏓ | – ⏑ | – – | – ⏑ ⏑ – | ⏑ ⏓ or ⏓ – | ⏑ – | – ‖ – ⏑ ⏑ – | – ⏑ ⏓
3. ⏓ | – ⏑ | – – | – ⏑ | – ⏓ or ⏓ – | ⏑ – | – – | ⏑ – | ⏓ ⏑
4. – ⏑ ⏑ | – ⏑ ⏑ – | ⏑ – | ⏓ or – ⏑ ⏑ | – ⏑ ⏑ | – ⏑ | – ⏓

SUBJECT. The poet rallies Iccius on abandoning the study of philosophy to become a soldier in the pursuit of wealth.

Written probably in B.C. 24, when Ælius Gallus, prefect of Egypt, made an expedition into Arabia Felix, by order of Augustus. The expedition proved unsuccessful, and Epist. i. 12 is addressed to Iccius, as steward of Vipsanius Agrippa in Sicily. This, like the eighth ode of this book, abounds with interrogations. See also Ode i. 35.

1. *Beatis*—"blessed," ironically applied to *gazis*—"treasures," from the idea of happiness which the crowd associate with the possession of wealth. *Nunc* is emphatical, and refers to his altered course of life. *Arabum*—The division of Arabia into *Petraea*, *Deserta*, and *Felix*, was made by Megasthenes and Ptolemy, and unknown to the inhabitants of the East. Compare Jahn's Biblical Archæology, p. 8, Upham's transl.

3. *Sabaeae*—Sabæa, a part of Arabia Felix, is here put for the whole region. The *Sabaei* would seem to have occupied what corresponds to the northernmost part of the modern *Yemen*.

4. *Horribilique Medo*—"and for the formidable Parthian." It is more than probable, from a comparison of Ode i. 12, 56, and i. 35, 31, with the present passage, that Augustus intended the expedition of which we have been speaking, not merely for Arabia Felix, but also for the Parthians and Indi.

5. *Nectis catenas*—A pleasant allusion to the fetters in which Iccius, already victorious in imagination, is to lead his captives to Rome. *Quae Virginum barbara*—"what barbarian virgin," a Grecism for *quae virgo barbara*.

7. *Puer quis ex aula*=*quis puer regius*— "what royal page?" Cp. Livy, xlv. 6, and Daniel, i. 3, 4. The term *aula* may refer to the royal court either of the Arabians or the Parthians. *Capillis, &c.—unctis*—"shall stand (lit. shall be placed) as thy cup-bearer with anointed locks."

9. *Doctus—tendere*—"skilled in aiming," a Grecism for *ad tendendum*. *Tendere* is properly applied to the bow (*arcus*); but *telumque tetendit* occurs in Virg. Æn. v. 507. *Sericas*—The Seres were famed for their management of the bow. The reference here, however, is not so much to these people in particular, as to the eastern nations in general. In relation to the Seres, compare Notes, Ode i. 12, 55.

10. *Arduis, &c.—(posse) reverti*—"that the downward rivers can glide back to the lofty mountains, and that the Tiber can return in its course." In this sentence, *montibus* is the dative by a Grecism for *ad montes*. Some make *montibus* the ablative, with which they join *pronos*, in the sense of *decurrentes*. The poet thus compares his friend's abandonment of graver studies for the din of arms, to a total alteration of the order of nature. The expression appears to be proverbial, and borrowed from the Greek ἄνω ποταμῶν.

13. *Coëmptos undique*—"bought up on all sides," a pleasant allusion to his friend's previous ardour in philosophic pursuits. Some consider *nobilis* as the acc. plur. with

libros; others as the gen. sing. with *Panaetii.* The latter is probably the one intended. Cp. Epist. i. 19, 39.

14. *Panaeti* — Panætius, a native of Rhodes, holds no mean rank among the Stoic philosophers of antiquity. He passed a considerable part of his life at Rome, and enjoyed an intimate acquaintance with several eminent Romans, particularly Scipio and Lælius. Cicero highly extols his moral doctrine in his treatise "De Officiis." Towards the end of his life Panætius removed to Athens, where he died. *Socraticam et domum*—"and the writings of the Socratic school," alluding to the philosophical investigations of Xenophon, Plato, Æschines, and others.

15 *Loricis Hiberis*—The Spanish coats of mail obtained a decided preference among the Romans, from the excellence of the metal, and its superior temper.

ODE XXX.—Dicolos tetrastrophos: Metre—The Lesser Sapphic, of which the three first verses are Lesser Sapphic, and the fourth an Adonian; thus—

1-3. — ⏑ | — — | — ⏑ ⏑ — | ⏑ — | ⏓ or — ⏑ | — — | — ⏑ ⏑ | — ⏑ | — ⏓
4. — ⏑ ⏑ — | ⏓ or — ⏑ ⏑ | — ⏓

Subject—Venus is invoked to grace, along with her attendant retinue, a temple prepared for her at the house of Glycera. See Notes, Ode i. 19.

1. For the Caesura, see Notes, Ode i. 10, 1. *Cnidi*—Cnidus or Gnidus, was a Dorian city, on the coast of Caria, near the promontory of Triopium. Venus was the tutelary goddess of the place. *Paphique*—Paphos was a town of Cyprus, on the western coast, where Venus was fabled to have landed, after having been wafted thither from the island of Cythera.

2. *Sperne*—"look with contempt on," i.e., leave.

3. *Decoram*—"the beautiful."

5. *Fervidus—puer*—Cupid.

6. *Properentque*—The enclitic particles, *que, ve, ne,* which, in prose, are almost invariably attached to the latter of the two words which they connect, are not unfrequently, in poetry, subjoined to the principal word between them, as here, and in Ode ii. 7, 16.

7. *Parum comis*—"little able to please." *Juventas*—The goddess of youth, or Hebe.

8 *Mercuriusque*—Mercury is enumerated among the retinue of Venus, in allusion to his being the god of language and persuasive eloquence.

ODE XXXI.—Tricolos tetrastrophos: Metre—The Alcaic or Horatian, of which the two first verses are Greater Alcaic, the third an Archilochian, and the fourth a Lesser Alcaic; thus—

1, 2. ⏒ | — ⏑ | — — | — ⏑ ⏑ — | ⏑ ⏓ or ⏓ — | ⏑ — | — ‖ — ⏑ ⏑ | — ⏑ ⏓
3. ⏒ | — ⏑ | — — | — ⏑ | — ⏓ or ⏓ — | ⏑ — | — — | ⏑ — | ⏓
4. — ⏑ ⏑ | — ⏑ ⏑ — | ⏑ — | ⏓ or — ⏑ ⏑ | — ⏑ ⏑ | — ⏑ | — ⏓

Horace is supposed to have written the following ode immediately after the inauguration of the temple which Augustus dedicated to Apollo on the Palatine, B.C. 28, to commemorate his victory over Antony and Cleopatra at Actium in 31.

Subject—The poet's prayer to Apollo for health of body, soundness of mind, an honourable old age, and ability to enjoy his possessions, and cultivate lyric poetry.

1. *Dedicatum*—"on the dedication of his temple." *Dedicare* usually applies to the temple, but here, as in Cic. de Nat. Deor. ii. 33, and Ovid, Fast. vi. 637, it refers to the god.

2. *Novum—liquorem*—It was customary to use new wine in libations to the gods. Cp. Ode i. 19, 15.

4 *Sardiniae*—Sardinia was famed for its fertility, which compensated in some degree for its unhealthy climate.

5. *Grata—armenta*—"the fine herds." *Aestuosae—Calabriae*—"of the sunny Calabria." Calabria, in southern Italy, was famed for its mild climate and excellent pastures.

6. *Ebur Indicum*—The ivory of India formed one of the most costly articles of Roman luxury.

7. *Liris*—This river, now the *Garigliano,* rises in the Apennines, and falls into the Tuscan sea near Minturnæ. The Liris, after the southern boundary of Latium was extended below the Circæan promontory, separated that region from Campania. Subsequently, however, the name of Latium was extended to the mouth of the Vulturnus, and the Massic hills. Compare Cramer's Ancient Italy, vol. ii. p. 11, and the authorities there cited.

8. *Mordet*—"cuts away." *Radere, rodere,* and *terere,* are also applied to rivers in the same sense.

9. *Premant*=*putent* in prose—"let those prune." *Calena falce*—An allusion to the Falernian vineyards. Cp. Notes, Ode i. 20, 9.

10. *Dives—mercator exsiccet* (=*ebibat* or *epotet*)—"let the wealthy merchant drain."

11. *Culullis*—The *Culullus* was properly a *calix* of baked earth, and used in sacred rites, by the pontifices and vestal virgins. Here, however, the term is taken in a general sense for any cup. Cp. Ars Poet., 436.

12. *Syra reparata merce*—"obtained in exchange for Syrian wares." By Syrian wares are meant the aromatic products of Arabia and the more distant East, brought first to the coast of Syria by the overland trade, and shipped thence to the western markets.

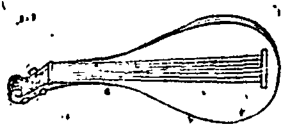
13. *Quippe—revisens aequor Atlanticum*—"as returning to see, i.e., inasmuch as he returns to see the Atlantic ocean," namely, from the south of Spain.

15. *Olivae*, olives; *cichorea*, endive; and *malvae*, mallows, yielded wholesome accompaniments to the more substantial articles of food, and are here adduced to show that the poet is satisfied with simple and inexpensive luxuries. *Olivae*—The olive was sacred to Minerva. Ἀθηνᾶ, and the term *oliva*, like ἐλαία, was applied both to the tree and the fruit. The berries were sometimes used without preparation, and sometimes pickled, but more frequently in the form of salad oil. Cichŏrēa—*Cichoreum intybus*, κιχόριον or κιχώριον—wild succory or chicory, was also styled *ambubeia*, σέρις; *cichoreum endivia*—endive; the roots and leaves of both species were used as a salad. The garden lettuce, *lactuca*, belongs to the same species. *Malvae*—The *malva sylvestris*, or *vulgaris*, μαλάχη, was esteemed as an excellent stomachic. Cp. Epode 2, 58. Its internal use is now nearly superseded by the *radix althaea*—"marshmallow."

16. *Leves*—"light," i.e., easily digested.

17. *Frui, &c.—mente*—"I pray that thou, O son of Latona, wouldst enable me, both in health and with a sound mind, (or with unimpaired intellect,) to enjoy what I have." *Lātŏē* = Λητῷε, or Λατῷε, "son of Latona," i.e., Apollo. *Dones* may also be taken imperatively, and *precor* parenthetically. *Dones mihi valido frui* is a Grecism for *dones ut ego validus fruar*. Compare the well known line of Juvenal, x. 356, *Orandum est ut sit mens sana in corpore sano.*

20. *Cithara carentem*, ἄλυρον—"without poetry and music," i.e., a morose and gloomy old age.



A Cithara, or Guitar

ODE XXXII.—Dicolos tetrastrophos: Metre—The Lesser Sapphic, of which the three first verses are Lesser Sapphic, and the fourth an Adonian; thus—

1-3. — ⏑ | — — | — ⏑ ⏑ — | ⏑ — | ⏓ or — ⏑ | — — | — ⏑ ⏑ | — ⏑ | — ⏓
4. — ⏑ ⏑ — | ⏓ or — ⏑ ⏑ | — ⏓

Subject—An address to the lyre, blended with the praises of Alcæus.

The occasion of the ode is unknown, but the invocation comes with a peculiar grace from one who boasted, and with truth, of having been the first to adapt the Æolian strains to Italian measures, Ode iii. 30, 13.

1. *Poscimur*—"we are called upon for an ode." The request probably came from Augustus or Mæcenas. Bentley reads *Poscimus*, which then becomes a part of the apostrophe to the lyre. *Si quid, &c.—tecum*—"if, when at leisure under the shade, we have ever sported any thing with thee," i.e., "produced any sportive effusion."

3. *Dic Latinum carmen*—"dictate a Latin ode."

5. *Lesbio, &c.—civi*—"first attuned to harmony by a Lesbian citizen," i.e., by Alcæus, who began to flourish about 611 B.C.

6. *Ferox bello*—Alcæus fought both against the Athenians, and against the tyrants of his country, Myrsilus and Pittacus. *Tamen*—"still," modifies *canebat*.

7. *(In) udo*—"on the moist," i.e., "on the sea-beaten" (ἁλίκτυπῳ).

10. *Haerere* is sometimes followed by a dative, as here, and in Sat. i. 3, 32; sometimes by an abl. with *in*, as in Sat. i. 3, 32; and sometimes by an ablative alone, as in Ode i. 2, 9, and Sat. ii. 3, 205.

15. *Lenimen*—Abstract for concrete. Cp. Ode i. 1, 2. *Mihi cunque, &c.—vocanti*—"be propitious to me whenever duly invoking thee." *Cunque* for *quandocunque*.

ODE XXXIII.—Dicolos tetrastrophos: Metre—The third Asclepiadean, of which the three first verses are Lesser Asclepiadean, and the fourth a Glyconian; thus—

1-3. — — | — ⏑ ⏑ — | — ⏑ ⏑ — | ⏑ ⏓ or — — | — ⏑ ⏑ | — ‖ — ⏑ ⏑ | — ⏑ ⏓
4. — — | — ⏑ ⏑ — | ⏑ ⏓ or — — | — ⏑ ⏑ | — ⏑ ⏓

Addressed to Albius Tibullus, the celebrated elegiac poet, who had been slighted by the object of his affections.

SUBJECT—The folly of much grief in being crossed by love.

1. *Plus nimio*—"more than enough," lit. "more than too much." Cp. *plus aequo*, Sat. i. 3, 52, and *plus justo*, Ode iii. 7, 24.

2. *Immitis Glycerae*—"of your cruel Glycera." See Notes, Ode i. 19. *Neu, &c.—elegos, cur*—"and do not be always singing doleful elegiacs, because."

3. *Tibi—praeniteat (ab ea)*—"is preferred to thee by her."

4. *Laesa—fide*—"in violation of her plighted fidelity."

5. *Tenui fronte*—A low forehead was considered a great beauty among the Greeks and Romans. This taste was so general, that the females of those days used to hide part of their foreheads with bandages.

7. *Declinat (de ea) in*—"inclines from her to."

9. *Turpi peccet adultero*—"should sin with *such* a disgraceful libertine." Such are the hard names which are frequently applied to objects of real or affected dislike. Cp. *asperam*, line 6.

10. *Impares formas atque animos*—"unequal forms and minds," i.e., persons and tempers little in unison with each other.

14. *Grata—compede*—"with the pleasing chain of love."

15. *Libertina*—"the slave-born." *Acrior*—"more impetuous"

16. *Curvantis Calabros sinus*—"indenting with bays the coast of Calabria."

ODE XXXIV.—Tricolos tetrastrophos: Metre—The Alcaic or Horatian, of which the two first verses are Greater Alcaic, the third an Archilochian, and the fourth a Lesser Alcaic; thus—

1, 2. ⏒ | – ⏑ | – – | – ⏑ ⏑ – | ⏑ ⏓ or ⏒ – | ⏑ – | – ‖ – ⏑ ⏑ | – ⏑ ⏓
3. ⏒ | – ⏑ | – – | – ⏑ | – ⏓ or ⏒ – | ⏑ – | – – | ⏑ – | ⏓
4. – ⏑ ⏑ | – ⏑ ⏑ – | ⏑ – | ⏓ or – ⏑ ⏑ | – ⏑ ⏑ | – ⏑ | – ⏓

SUBJECT—The poet's reflections on, hearing loud thunder in a serene and cloudless sky; which Lucretius, the great expounder of the Epicurean philosophy, had represented as a physical impossibility (De Rer. Nat. vi. 245, &c).

1. *Parcus—et infrequens (eram)*—"I was a niggardly and infrequent," referring to the smallness of his offerings, and the infrequency of his attendance at their shrines. Cp. Epist. i. 1, 14.

2. The expression *insanientis sapientiae*, *ἄσοφον σοφίας*, (literally, "an unwise system of wisdom,") presents a pleasing oxymoron, and is levelled directly at the philosophy of Epicurus, who maintained that the gods took no interest whatever in the affairs of men. Cp. Sat. i. 5, 101.

3. *Consultus*—"skilled in," as *juris consultus*—"skilled in law," lit. "consulted on law." *Erro* for *errabam*, the present for the imperfect. *Nunc retrorsum, &c.—relictos*—"now, *however*, I am compelled to turn my sails, (lit. to give my sails backwards,) and retrace the tracts which I had abandoned." For *relictos*, Heinsius and Bentley read *relectos*.

5. *Diespiter*—"the father of light," Jupiter.

7. *Per purum (caelum)*—"through a cloudless sky." Thunder in a cloudless sky was ranked among prodigies.

9. *Bruta tellus*—"the unconscious, or ponderous earth."

10. *Invisi horrida Taenari sedes*—"the dreadful seat of hated Taenarus." The promontory of Taenarus, *Cape Matapan*, in the south of Laconia, forming the southernmost projection of the Peloponnesus, was remarkable for a cave in its vicinity, said to be one of the entrances to the lower world, and by which Hercules dragged Cerberus to the regions of day. Cp. Virg. Geo. iv. 467.

11. *Atlanteusque finis*—"and Atlas, limit of the world," lit. "the boundary of Atlas." The ancients believed this chain of mountains to be the farthest barrier to the west.

12 *Valet=potest.* *Valere*, with the infinitive, is common in Lucretius and Virgil, but is not found in prose till after the Augustan age. Cp. 1 Sam. ii. 7, 8, and Psalm lxxv. 7, with the sentiment here expressed.

13. *Insignem attenuat*—"diminishes the one who is conspicuous." For *insignem*, Bentley suggests *insigne*, and Cunningham *insignia*, both of which are more prosaic than the original.

14. *Hinc—hic*—"from one—on another." *Apicem=diadema*—"the tiara," or "diadem." *Apex* is strictly the pointed piece of olive wood, which was set in white wool on the top of the flamen's cap, or the *Albogalerus*. It is sometimes used for any cap, or head-dress, and here, as in Ode iii. 21, 20, may have reference to the *tiara* of eastern royalty, or be extended to the crown or diadem of kings in general. *Rapax* implies both rapidity and violence, and may be translated as *raptim*.

15. *Cum stridore acuto*—"with shrill whizzing," implying rapidity of flight." Cp. Ode iii. 29, 53.

16. *Sustulit*—"takes off." The perfect in Latin, like the aorist in Greek, often denotes what is in the habit of being done.

ODE XXXV.—Tricolos tetrastrophos: Metre—The Alcaic or Horatian, of which the two first verses are Greater Alcaic, the third an Archilochian, and the fourth a Lesser Alcaic; thus—

1, 2. ⏓ | — ⏑ | — — | — ⏑ ⏑ — | ⏑ ⏓ or ⏓ — | ⏑ — | — ‖ — ⏑ ⏑ | — ⏑ ⏓
3. ⏓ | — ⏑ | — — | — ⏑ | — ⏓ or ⏓ — | ⏑ — | — — | ⏑ — | ⏓
4. — ⏑ ⏑ | — ⏑ ⏑ — | ⏑ — | ⏓ or — ⏑ ⏑ | — ⏑ ⏑ | — ⏑ | — ⏓

SUBJECT—An address to Fortune, with a prayer that she would preserve Augustus to conquer the Britons, Scythians, and Arabians, the most distant and formidable enemies of the Romans.

Written probably in B.C. 26, when Augustus was proposing to head an expedition from Spain against the Britons, and was levying forces against the Arabians. The rebellion of the Salassi, Cantabri, and Astures, frustrated the intentions of the Emperor with regard to the Britons, and the eastern campaign, under Ælius Gallus (B.C. 24), was unsuccessful, more through difficulties presented by the country and climate, than from the desultory attacks of the undisciplined enemy. See Ode i. 29.

1. *Antium*—A city of the Volsci, on the coast of Latium, celebrated for its temple of Fortune.

2. *Praesens tollere*—"ready to exalt."

3. *Mortale corpus*=Pindar's *βρότια σώματα*—"mortal man." *Vel superbos, &c.—triumphos*—"or convert splendid triumphs into funerals." *Funeribus* is in the ablative, the *casus instrumentalis*, and equivalent to *in funera*.

5. Markland suggests a comma after *prece*, and another after *ruris*, and considers *ruris*, which should be connected with *colonus*, as governed by *dominam* understood. *Ruris (=rusticus) colonus* is "a country farmer." Cp. Sat. ii. 2, 114, and Ode ii. 14, 4. *Ambit sollicita prece*—"supplicates in anxious prayer." *Ambire* is the technical word to canvass for votes, hence *ambitus*, "bribery."

7. *Bithyna*—Bithynia, in Asia Minor, though famed for its natural productions, which gave rise to a very active commerce between this region and the capital of Italy, is referred to here chiefly in consequence of the naval timber in which the country abounded.

8. *Carpathium pelagus*—A name applied to the Mediterranean between Rhodes and Crete; so called from the island of Carpathus, *Scarpanto*, which lies between them.

9. *Dacus*—Ancient Dacia corresponds to what is now in a great measure Wallachia, Transylvania, Moldavia, and that part of Hungary which lies to the east of the Theiss. *Profugi Scythae*—"the roving (or nomadic) Scythians." The epithet *profugi* is here used with reference to the peculiar habits of this pastoral race, in having no fixed abodes, but dwelling in waggons.

10. *Latium ferox*—"warlike Latium."

11. *Regum barbarorum*—An allusion to the monarchs of the East, and more particularly to Parthia.

12. *Purpurei tyranni*—"tyrants clad in purple." Cp. Virg. Geo. ii. 495.

13. *Injurioso, &c.—columnam*—"lest with destructive foot thou overthrow the standing pillar," which among the ancients was the symbol of public security.

14. *Neu populus, &c.—frangat*—"or lest the thronging populace arouse the inactive to arms! to arms! and destroy the public repose." The repetition of the phrase *ad arma* is intended to express the redoubled outcries of an agitated throng, calling upon the dilatory and inactive to add themselves to their number. The term *imperium*, in this passage, is equivalent merely to *publicam quietem*, or *reipublicae statum*, taking *respublica* in the general sense of "government."

17. *Te, &c.—necessitas*—"thee, dire Necessity, ever precedes, as the slave his master, or as a lictor the consul." *Anteit* must be pronounced *ant-yit*, as a dissyllable, by Synæresis.

18. *Clavos trabales*—"spike nails," *cuneos*—"wedges," *severus uncus*—"the unyielding clamp," *liquidumque plumbum*—"and melted lead," implements used by the mason and carpenter, are adduced as emblems of unyielding power, or are perhaps descriptive of a picture of Fortune in her temple at Antium. Some, however, explain them as instruments of punishment.

21. *Te, &c.—linquis*—"Thee, Hope and rare Fidelity, arrayed in white attire, attend, nor refuse to be thy companions, even when, as an enemy with changed dress, thou leavest the homes of the powerful." The powerful may become unfortunate, and have to change their dress and leave their homes; but they are not on that account abandoned by Hope and faithful friends. *Albo—velata panno* is emblematic of sincerity and candour. *Rara* may denote "seldom found," as applied to *Fides*, but appears rather to refer to the paucity of true friends in adversity. *Colit*, *comitem*, and *abnegat* are in agreement with *Fides*, the nearest substantive, but understood with *Spes*. After *abnegat*, supply *se esse*. *Mutata veste* has reference to the poorer garments which those in adversity are obliged to wear.

26. *Cadis cum faece siccatis*—"when the casks are drained to the very dregs." Faithless friends abandon us after our resources have been exhausted in gratifying their selfish cupidity.

28. *Ferre jugum pariter dolosi*, a Grecism for *nimis dolosi quam ut ferant, &c.*—"too faithless to bear in common with us the yoke of adversity."

29. *Ultimos orbis Britannos*—In designating the Britons as *ultimos orbis*, "the most distant inhabitants of the world," Horace must be understood to speak more as a poet than a geographer, since the Romans of his day were well acquainted with the existence of Hibernia. It must be acknowledged, however, that it was no uncommon thing to call all the islands in this quarter by the general name of *Insulae Britannicae* (*Βρετανικαὶ νῆσοι*). Cp. Pliny, Hist. Nat. iv. 6. Catullus also (11, 11,) applies the epithet *ultimos* to the Britons, but at a much earlier period. Cp. Virg. Ecl. i. 67.

30. *Juvenum recens examen*—"the recent levy of youthful warriors."

32. *Oceanoque rubro*—"and by the Indian Sea." The whole extent of sea along the southern coast of Asia, was called by the Greeks, while as yet they knew little of India, ἡ Ἐρυθρὰ θάλασσα (*Mare Erythraeum*), and the name was said to be derived from that of an ancient monarch, Erythras, who reigned at a very early period on these shores. Subsequently, however, the term was restricted to the sea below Arabia, and between the Arabian and Persian Gulf. The Latin appellation, *Oceanus Ruber*, answers, in the present instance, to the Ἐρυθρὰ θάλασσα in its more extensive meaning, and is evidently a translation of the name, on the supposition that it refers to colour. It is more than probable that this supposition is the true one, and that no monarch of the name of Erythras ever existed. A collateral argument in favour of this may be drawn from the modern designation of the Sinus Arabicus (*Red Sea*). The meaning of this modern name must be looked for in that of Idumea, or the land of Edom, whose coasts the Sinus Arabicus touches on the north. Edom, in the Hebrew tongue, signifies *red*, and was the name given to Esau for selling his birthright for a mess of *red* pottage.

33. *Eheu! &c.—fratrumque*—"Ah! I am ashamed of our scars, and our guilt, and of brothers ——." The poet was apparently going to add, "slain by the hand of brothers;" but the thought was too horrid for utterance, and the sentence is therefore abruptly broken off. Cp. Virg. Geo. ii. 510. He merely adds in general language, "What in fine have we, a hardened age, avoided?" &c. The reference throughout the stanza is to the bloody struggle of the civil wars.

35. *Nefasti* may be taken as the gen. sing. neut., depending on *quid*, or rather as the nom. plur. masc., agreeing with *nos* understood.

36. *Unde*—"from what?"

38. *O utinam diffingas retusum—ferrum*—"O mayest thou forge again our blunted swords." The poet's prayer to Fortune is. that she would forge anew the swords which had been stained with the blood of the Romans in the civil war, so that they might be employed against the enemies of the republic. While polluted with civil blood, they must be the objects of hatred and aversion to the gods.

39. *In Massagetas Arabasque*—"to be wielded against the Massagetæ and the Arabians." The Massagetæ were a branch of the great Scythian race, and, according to Herodotus (1,204), occupied a level tract of country to the east of the Caspian. Larcher considers their name as probably equivalent to "Eastern Getæ," (Histoire d' Herodote, vol. viii. p. 323.)

ODE XXXVI.—Dicolos distrophos: Metre—The Second Asclepiadean, of which the first verse is a Glyconian, and the second a Lesser Asclepiadean; thus—

1. – – | – ⏑ ⏑ – | ⏑ ⏓ or – – | – ⏑ ⏑ | – ⏑ ⏓
2. – – | – ⏑ ⏑ – | – ⏑ ⏑ – | ⏑ ⏓ or – – | – ⏑ ⏑ | – ‖ – ⏑ ⏑ | – ⏑ ⏓

Subject—A congratulation on the return of Plotius Numida from Spain.

Written probably about B.C. 24, on the conclusion of the Cantabrian war. Who this Numida is, is uncertain. By Acron and Porphyrion he is called Pomponius Numida.

1. *Et thure et fidibus—et vituli sanguine debito*—"with both incense and the lyre, and the blood of a steer due to the fulfilment of our vow." The ancient sacrifices were accompanied with the music of the lyre and flute.

3. *Numidae*—A cognomen of the Plotian and Æmilian lines.

4. *Hesperia (terra) ab ultima*—"from the farthest western land," i.e.. from Spain. Hesperia, Ἑσπερία, was a common name for Italy, as lying to the west of Greece. For distinction's sake, Spain is here called *Hesperia ultima*. It is elsewhere styled *Hesperia Minor*, and Italy *Hesperia Magna*.

6. *Dividit*—"distributes."

7. Regarding L. Ælius Lamia, see Ode i. 26.

8. *Non alio rege*—"under the same preceptor," as Burbus and Seneca, the tutors of Nero and Britannicus, are styled *rectores imperatoriae juventutis*, in Tacit. Ann. xiii. 2. Some, however, explain *non alio rege*, with reference to Epist. i. 1, 59, as "under no other king" than Lamia, implying, what is not very likely, that Lamia was always

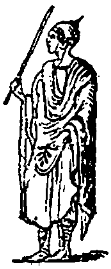
elected "king" by his playmates. *Puertiae* is syncopated for *pueritiae*, as *lamnae* for *laminae*, in Ode ii. 2, 2, or *surpuerat* for *surripuerat*, in Ode iv. 13, 20.

9. *Mutataeque simul togae*—Young men, among the Romans, when they left school, and were regarded as fit for business, laid aside the *toga praetexta*, and put on the *toga virilis*, or manly gown, which was likewise styled *pura*, or *liberior*. See Ramsay's Antiquities, page 422.

10. *Cressa nota*—"a white mark." The Romans marked their lucky days, in the calendar, with white, and their unlucky days with black counters. Chalk was obtained from Cimolus, a small island in the neighbourhood of Crete.

11. *Neu, &c.—amphorae*—"let there be no restrictions on the jar brought from the cellar *(apotheca)*," i.e., let every one drink as much as he pleases.

12. *Neu, &c.—pedum*—"let there be no rest to the feet, for the Salian custom" of dancing, or of beating time. It is disputed whether *Salium* is an adjective for *Saliarem*, or a syncopated genitive plural for *Saliorum*. It may be either. The Salii, or priests of Mars Gradivus, twelve in number, were instituted by Numa. They were so called because on solemn occasions they used to go through the city dancing *(saltantes)*. After finishing their solemn procession, they sat down to a splendid entertainment. Hence *Saliares dapes* means "a splendid banquet." There is no representation of their mode of dancing, but the following cut exhibits their pointed cap (*apex*); their outward mantle (*trabea*); and the wand with which they struck the sacred shields as they were carried through the city.



13. *Multi Damalis meri*—"the hard-drinking Damalis."

14. *Threicia amystide*—"in tossing off the wine-cup after the Thracian fashion." The *amystis* (ἄμυστις) was a mode of drinking practised by the Thracians, and consisted in draining the cup without once closing the lips, from ἀ, *priv.*, and μύω, *claudo*. It denotes also a large kind of drinking-cup.

16. *Vivax apium*—"the parsley that long retains its verdure." The poet is thought to allude to a kind of wild parsley, of a beautiful verdure, which preserves its freshness for a long period. *Breve lilium*—"the short-lived lily." Crowns of such plants are supposed to have been used at first, in the belief that they tended to prevent the injurious effects of intoxication.

17. *Putres*—"wanton," or "languishing."

20. *Ambitiosior*—"embracing him more closely."

ODE XXXVII.—Tricolos tetrastrophos: Metre—The Alcaic or Horatian, of which the two first verses are Greater Alcaic, the third an Archilochian, and the fourth a Lesser Alcaic; thus—

1, 2. ⏓ | – ⏑ | – – | – ⏑ ⏑ – | ⏑ ⏓ or ⏓ – | ⏑ – | – ‖ – ⏑ ⏑ | – ⏑ ⏓
3. ⏓ | – ⏑ | – – | – ⏑ | – ⏓ or ⏓ – | ⏑ – | – – | ⏑ – | ⏓
4. – ⏑ ⏑ | – ⏑ ⏑ – | ⏑ – | ⏓, or – ⏑ ⏑ | – ⏑ ⏑ | – ⏑ | – ⏓

SUBJECT—A bacchanalian song in celebration of the defeat of Antony and Cleopatra at Actium, B.C. 31.

Written probably in B.C. 30, soon after their death. The name of Antony is studiously concealed, as the war had formally been declared against Cleopatra. In this way the poet dexterously avoids the appearance of calling upon his fellow-citizens to triumph over the fall of a countryman.

2. *Nunc, &c.—dapibus*—"now was the time to deck the couch of the gods with a splendid banquet." *Nunc* is emphatic, and *erat* implies a gentle reproof to the Senate for not having already ordained a public thanksgiving *(Supplicatio)*, combined with a *Lectisternium*, in honour of the auspicious intelligence. See Notes, Ode i. 36, 12. For *pulvinar*, *supplicatio*, and *lectisternium*, see Antiquities.

5. *Antehac* is to be pronounced as a dissyllable *(ant-yac)*, as *anteit*, in Ode i. 35, 17. *Nefas (erat* or *fuerat)*—"it was or had been profanity." The usual cæsura is omitted in this, and in line 14, on the fifth syllable. *Caecubum*—Used here to denote any of the more generous kinds of wine. Compare Notes Ode i. 20, 9.

6. *Cellis avitis*—"from the cellars filled by our forefathers," and consequently old. Strictly speaking, the *cella vinaria* was a cool apartment, partially under ground, in which the wine was kept in large earthen vats, *(dolia, cupae*, or *seriae*,) having their interior coated with pitch, *picata* or *picatae*. After the fermentation was completed, the

wine was transferred to jars, (*amphorae*, *cadi*, or *lagenae*,) marked with the names of the consuls for the current year, and generally conveyed to an upper part of the house, (*apotheca*, *horreum*, or *fumarium*,) to ripen. See Ramsay's Antiquities, page 438.

7. *Dementes*—"madly conceived;" usually explained as an enallage for *demens*, with *regina*—"a frenzied queen." Cp. Virg. Æn. ii. 576, *Sceleratas sumere poenas*.

9. *Contaminato, &c.—virorum*—"with a polluted herd of men, foul with diseases." *Virorum* is used ironically of the eunuchs by whom the queen was attended.

10. *Quidlibet impotens sperare*—"weak enough to hope for anything," a Grecism for *impotens ut quidlibet speraret*.

11. *Fortunaque dulci ebria*—"and intoxicated with prosperity."

13. *Sospes ab ignibus*—"saved from the flames." This would have been almost strictly true, if the name of Antony had been substituted for that of Cleopatra, which, however, did not suit the poet's object. The queen fled during the engagement with all her sixty ships; but of Antony's hundred and seventy, only the one in which he escaped was preserved. Many, however, of Cleopatra's were afterwards burned by the Arabs, at the instance of Q. Didius.

14. *Mentem lymphatam Mareotico (vino)*—"having her mind inflamed to madness with Mareotic (i.e., with Egyptian) wine." *Lymphatam mentem* is literally "inflamed as to her mind." *Lymphatus*=νυμφόληπτος. The Mareotic wine was produced in the neighbourhood of Alexandria, in Egypt, along the borders of Lake Mareotis.

16. *Ab Italia, &c.—adurgens*—"pursuing her with (lit. oars) galleys, as she fled from Italy." This is somewhat inaccurate, as Octavianus visited both Italy and Asia after the battle of Actium, before proceeding to Egypt.

20. *Haemoniae*—Hæmonia, a poetic name of Thessaly, from Hæmon, one of its kings, and father of Thessalus.

21. *Fatale monstrum*—"the fated monster," i.e., the fated cause of evil to the Roman world. *Quae (=at ea), &c.—quaerens*—"but she, seeking to perish more nobly," is a syllepsis, the relative being made to refer to the person indicated by *monstrum*, not to the grammatical gender of the antecedent itself.

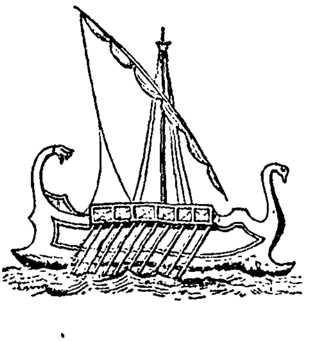
23. *Expavit ensem*—An allusion to the attempt which Cleopatra made upon her own life, when Proculeius was sent by Augustus to secure her person. *Nec, &c.—oras*—"nor with her swift fleet did she procure (i.e., repair to) hidden shores." It is stated by Plutarch (Antony, 69) that Cleopatra caused some of her galleys to be drawn across the isthmus of Suez into the Red Sea, purposing, with her wealth and forces, to seek some remote country, where she might neither be reduced to slavery nor involved in war; but that, as the first galleys carried over were burned by the Arabians of Petra, she abandoned the enterprise, and resolved to fortify the avenues of her kingdom against the approach of Octavianus. Some understand *latentes oras* to apply to Egypt, and translate *reparavit*—"fortified," lit. "repaired," which is contrary to fact. One MS. gives *repetivit*, and the conjectural readings are numerous; such as *penetravit*, *repadavit*, *pervravit*, &c.

25. *Ausa (est), &c.—fortis (fuit) et*—"she dared both to visit, with a placid countenance, her dejected palace, and was brave enough." For *jacentem*, one MS. gives *tacentem*. *Fortis tractare* is a Grecism for *adeo fortis ut tractaret*.

26. *Asperas*—"exasperated." Cp. Virg. Geo. iii. 433, Horace here adopts the common opinion, that Cleopatra's death was occasioned by the bite of an asp, the animal having been previously irritated by the queen with a golden bodkin. There is a great deal of doubt, however, on this subject, as may be seen from Plutarch.

29. *Deliberata morte ferocior (fuit)*—"she became more fierce after having determined to die," lit, "her death being deliberately planned."

30. *Saevis, &c.—triumpho*—"disdaining, when divested of her authority, to be led away, forsooth, in the hostile galleys of the Liburnians to a proud triumph, as no mean woman." In explaining this passage, Porphyrion states that Cleopatra, after suspecting the intention of Octavianus, repeatedly exclaimed, *οὐ θριαμβεύσομαι!*—"I shall not be led in triumph!" *Superbo triumpho* is a Grecism for *ad superbum triumphum*. The *naves Liburnae* were a kind of light galleys used by the Liburnians—an Illyrian race addicted to piracy, along the coast of the Adriatic. To ships of this construction Augustus was in a great measure indebted for his victory at Actium. The vessels of Antony, on the other hand, were remarkable for their great size. Cp. Epode 1, 1. The annexed cut exhibits the sharp build fore and aft, the mast amid ship, and the levantine sail of a small Liburnian vessel, and may be compared with the one given of a Roman ship, Ode i. 3, 7.

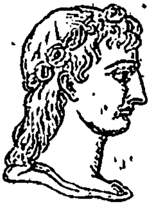


ODE XXXVIII.—Dicolos tetrastrophos: Metre—The Lesser Sapphic, of which the three first verses are Lesser Sapphic, and the fourth an Adonian; thus—

1–3. — ⏑ | — — | — ⏑ ⏑ — | ⏑ — | ≚ or — ⏑ | — — | — ⏑ ⏑ | — ⏑ | — ≚
4. — ⏑ ⏑ — | ≚ or — ⏑ ⏑ | — ≚

Subject—A song in praise of simple decorations. The poet is content with the myrtle.

1. *Persicos apparatus*—"the festal preparations of the Persians," i.e., luxurious and costly preparations. Cp. Corn. Nep. Paus. iii.; Xen. Cyr. viii. 8, 15–19; and Herod. ix. 82. *Puer*, ὦ παῖ,—"O boy!" is the usual designation of a "cup-bearer," *(puer a cyatho*, or *pocillator,)* in the Lyric poets.



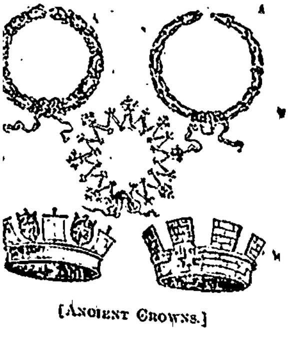
2. *Nexae philyra coronae* — "chaplets bound with the inner bark of the linden, or lime-tree *(tilia)*." These were termed *Sutiles coronae*, and are exemplified in the foregoing head of a Roman empress. Cp. Ovid, Fast. v. 335, &c. Coloured ribbons *(lemnisci)* frequently supplied the place of the strips of bast *(philyrae)*, and in either case, the loose ends *(taeniae)* were formed into an ornamental knot behind, as exhibited in three of the ancient crowns given below. See also Notes, Ode i. 17, 27.

3. *Mitte sectari*—"give over searching." *Quo locorum* = *in quibus locis*.

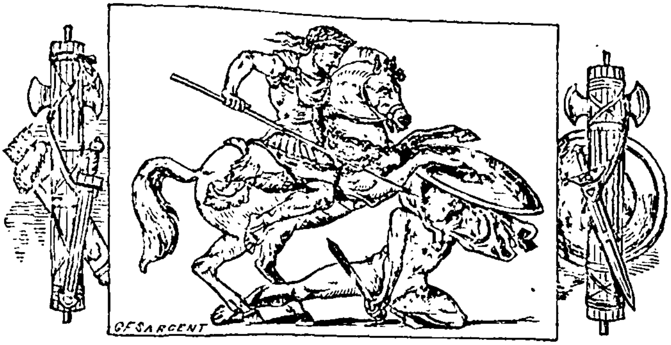
4. *Moretur*—"lingers."

6. *Nihil allabores sedulus curo (ut)*—"I am particularly anxious that you do not toil to add anything." One MS. gives *sedulus curae*—"strive not with earnest care to add anything," *sedulus curae* being a Grecism for *sedula cura*. *Allaborare*, is a ἅπαξ λεγόμενον, except in Epode 8, 20.

7. *Arcta*=*umbrosa*, or *densa*. Cp. ὑπ' ἀμπέλῳ.



[Ancient Crowns.]



[ROMAN GENERAL AND DACIAN—*Montfaucon.*]

BOOK II.

ODE I.—Tricolos tetrastrophos: Metre—The Alcaic or Horatian, of which the two first verses are Greater Alcaic, the third an Archilochian, and the fourth a Lesser Alcaic; thus—

1, 2. ⏒ | – ⏑ | – – | – ⏑ ⏑ – | ⏑ ⏓ or ⏒ – | ⏑ – | – ‖ – ⏑ ⏑ | – ⏑ ⏓
3. ⏒ | – ⏑ | – – | – ⏑ | – ⏓ or ⏒ – | ⏑ – | – – | ⏑ – | ⏓
4. – ⏑ ⏑ | – ⏑ ⏑ – | ⏑ – | ⏓ or – ⏑ ⏑ | – ⏑ ⏑ | – ⏑ | – ⏓

Addressed to C. Asinius Pollio, probably in B.C. 29, when he seems to have been dividing his attention between composing tragedies and writing a history of the civil wars, in which for eleven years he had taken an active part.

SUBJECT—After showing the difficulties of treating such an extensive subject, Horace advises Pollio, till it was complete, to abandon tragedy, and after giving a glowing panegyric on such portions of the history as he had heard read, he concludes by depicting some of the horrors of civil war, and reminding his readers that his province is to seek "measures of a lighter strain."

Virgil dedicated two Eclogues to Pollio, the fourth in 40, and the eighth in 39, B.C.

1. *Motum—civicum*—*civile bellum*, governed by *tractus*. *Ex Metello consule*—"from the consulship of Metellus." Pollio's history is said to have consisted of seventeen books, beginning with the formation of the first triumvirate, by Cæsar, Pompey, and Crassus, B.C. 60, in the consulship of Q. Cæcilius, Metellus, Celer, and L. Afranius, which may well be considered as the origin of the civil wars that broke out in B.C. 50, between Cæsar and Pompey, and ended with the defeat of Antony and Cleopatra by Octavianus, at Actium, in 31.

2. *Causas*—"the causes," such as the murder of Crassus, the death of Julia, and the ambition and rivalry of Cæsar and Pompey. *Vitia*—"the errors," such as the expedition of Crassus against the Parthians, and the unwise plans of Pompey and his followers. *Modos*—"the operations."

3. *Ludumque Fortunae*—"and the sport of Fortune," i.e., "and of the game that Fortune played." *Gravesque principum amicitias*—"and of the grievous confederacies of the chiefs," referring to the two triumvirates, the first in 60, by Cæsar, Pompey, and Crassus, and the second by Octavianus, Antony, and Lepidus, in 43 B.C.

4. *Arma, &c.—cruoribus*—Referring principally to the battle of Pharsalia in 48, of Thapsus in 46, and of Munda in 45, in all of which Pollio fought for Cæsar.

5. *Nondum expiatis*—Cp. Ode i. 2, 29.

6. *Periculosae, &c.—aleae*—"an undertaking full of danger and of hazard," lit. "full of dangerous play." *Opus* is applied by some to the civil war itself. The metaphor is borrowed from the Roman games of chance.

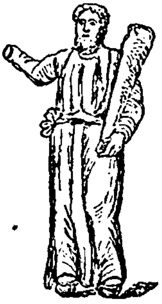
8. *Cineri*—The dative put by a Grecism for the ablative.

9. *Paulum, &c.—theatris*—"let the Muse of stern tragedy be absent for a while from our theatres," i.e., suspend for a season thy labours in the field of tragic composition. Cp. Sat. i. 10, 42, and Virg. Ecl. 8, 10. The muse of tragedy is Melpomene. Cp. Notes, Ode i. 24, 3.

10 *Ubi publicas res ordinaris*—"when thou hast completed thy history of our pub-

lic affairs." The phrase may also be rendered, "when thou hast settled our public affairs," i.e., when, in the order of thy narrative, thou hast brought the history of our country down to the present period of tranquillity and repose. With *ordinaris* compare ἀνατάξασθαι, Luke i. 1.

11. *Grande, &c.—cothurno*—"thou wilt resume thy great work (viz., the composition of tragedies,) with the Cecropian buskin," or it may mean, "thy great contribution to Athenian tragedy." The *cothurnus* (κόθορνος) of a tragic actor was a boot with a cork sole several inches thick, and intended to give him a stately and dignified aspect on the stage. It is often put figuratively for tragedy, as *soccus* for comedy. See Ars Poet., 89. The following cut exhibits the costume of a tragic actor, with his long robes slightly curtailed for the purpose of shewing the *cothurnus.*



The *soccus*, a loose slipper, worn by women and actors on the comic stage, is represented beneath.

12. *Cecropio*=*Attico*, and alluding to Cecrops as the founder of Athens, and to Thespis as the father of Greek tragedy.

13. *Insigne, &c.—reis*—"distinguished source of aid to the sorrowful accused," as an advocate.

14. *Consulenti—curiae*—"to a deliberating senate," as a statesman. Cp. Livy, xxi. 16; Virg. Æn. xi. 335; and Sall. Cat. 52. Some supply *te* after *consulenti*, and translate "to the senate asking thy advice;" but it was the duty of the consul, or presiding magistrate, to ask the opinions of the individual senators *(consulere senatum).*

16. *Dalmatico—triumpho*—Pollio triumphed, B.C. 39, over the Parthini, an Illyrian race, in the vicinity of Epidamnus, after having taken Salonæ, the capital of Dalmatia.

17. *Jam nunc minaci, &c.*—The poet fancies himself listening to Pollio, and hurried by his animated and graphic periods into the midst of combats. For *cornu* and *lituus*, see Notes, i. 1, 23.

19. *Fulgor, &c.—vultus*—"the flashing of arms frightens the flying steeds and spreads alarm over the countenances (lit. frightens the countenances) of their riders." In this passage there is probably an allusion to the battle of Pharsalia, where Pompey's cavalry fled when they heard Cæsar's memorable orders, "*feri faciem.*"

21. *Audire, &c,—sordidos*—"already methinks *(videor mihi)* I hear the shout of mighty leaders, stained with no inglorious dust."

23. *Et cuncta, &c.—Catonis*—"and see the whole world subdued, except the unyielding soul of Cato," who is usually styled *Cato Uticensis*, from having killed himself at Utica, B.C. 46, rather than yield to Cæsar. See Notes, Ode i. 12, 35. *Cuncta (loca) terrarum*=*cunctas terras.*

25. *Juno* was one of the tutelary deities of Africa, and offended with the Romans as the descendants of Æneas. Cp. Ode iii. 3, 32, and Virg. Æn. i. 15. *Deorum quisquis*—"whosoever of the gods," i.e., "all the gods who." *Amicior Afris*—"more friendly to the inhabitants of Africa" than to the Romans.

26. *Inulta cesserat (*=*excesserat) impotens tellure*—"had helplessly left the land unavenged," namely after the Jugurthine war. Cp. Virg. Æn. ii. 351. Some consider *impotens*=*impotens irae*—"unable to control their anger," as in Ode iii. 30, 3.

27. *Victorum, &c.—Jugurthae*—"in their turn offered the grandsons of the conquerors as a sacrifice to the manes of Jugurtha," at Thapsus, where, on the side of Pompey alone, ten thousand are said to have perished. *Re* here implies retaliation, and is long in the contracted perfects, *reperit, repulit*, and *retulit.* Jugurtha is thought to be here referred to in compliment to the Jugurtha of Sallust, which had then recently appeared.

29. *Pinguior*—"made richer *than it was before.*" Cp. Virg. Geo. i. 491.

30. *Impia proelia*—"our unnatural conflicts," i.e., our civil wars.

31. *Auditumque, &c.—ruinae*—"and of the downfall of Italy, heard *even* by the Parthians." See Notes, Ode i. 2, 51, and i. 36, 4.

33. Observe the climax: *gurges*—pool, *flumina*—rivers, *mare*—sea, *ora*—shore.

34. *Dauniae—caedes*—"Daunian slaughters," and hence "Roman blood." *Dauniae*=*Apulae* or *Apulicae*, and here συνεκδοχικῶς, for *Romanae.* See Notes, Ode i. 22, 14.

35. *Decoloravere*—*De* frequently reverses, here it increases the signification of the primitive, as in Ode i. 3, 13; 9, 11; ii. 7, 24; iii. 3, 55, &c.

37, *Sed &c.—naeniae*—"but do not, wayward muse, abandon sportive themes, and resume the task of the Cœan dirge." *Ceae naeniae* refers to Simonides, the famous bard of Ceos, who was distinguished as a writer of mournful elegy.

39. *Dionaeo sub antro*—"in a grotto sacred to Venus." Dione was the mother of Venus, whence the epithet *Dionaeus* applied to the latter goddess and what concerned her.

40. *Leviore plectro*—"of a lighter strain." See Notes, Ode i. 26, 11, and i. 1, 34.

ODE II.—Dicolos tetrastrophos: Metre—The Lesser Sapphic, of which the three first verses are Lesser Sapphic, and the fourth an Adonian; thus—

1-3. — ⏑ | — — | — ⏑ ⏑ — | ⏑ — | ⏓ or — ⏑ | — — | — ⏑ ⏑ | — ⏑ | — ⏓
4. — ⏑ ⏑ — | ⏓ or — ⏑ ⏑ | — ⏓

Written probably in B.C. 24, soon after the restoration of Phraates to the throne of Parthia, and addressed to C. Sallustius Crispus, the grand-nephew and heir of the historian, and the individual who became the principal adviser of Augustus after the fall of Mæcenas.

Subject—A panegyric on Sallustius and the moderate enjoyment of riches. This may be taken as a douceur for Sat. i. 2, 48, which was written several years before.

1. *Nullus argento color*—"silver has no brilliancy." *Avaris* is by some taken as an adj. with *terris*, and by others absolutely, i.e., "by the covetous"=*ab avaris*. The latter destroys the allusion to Sallust's copper mines in the *Alpes Centronicae*, probably the Little St Bernard.

2. *Inimice, &c.—usu*—"thou foe to wealth, unless it shine by moderate use." *Lamnae* (for *laminae)* properly denotes plates of gold or silver, i.e., coined money, or wealth in general. See Notes, Ode i. 36, 8.

3. *Crispe Sallusti*—This inversion of the name, as in Ode ii. 11, 2, is common in Tacitus.

5 *Extento — aevo* — "to distant ages." *Proculeius*—C. Proculeius Varro Muræna, a Roman knight, and the intimate friend of Augustus. He is here praised for having shared his estate with his two brothers, Cæpio and Murena, who had lost all their property for siding with Pompey in the civil wars.

6. *Notus, &c.—paterni*—"well known for his paternal affection towards his brothers." *Notus animi* is a poetic expression for *notus propter animum.*

7. *Penna metuente solvi* — "on a pinion (lit. afraid) unable to be relaxed," as in case of Icarus. Cp. *πεφυλαγμένη λύεσθαι.*

10. *Remotis (ab ea) Gadibus*—"to distant Cadiz," i.e., distant from Africa rather than from Rome.

11. *Uterque, &c.—(tibi) uni*—"both the Carthaginians (i.e., the inhabitants of Old and New Carthage, or of Africa and Spain,) were subject to thee alone."

13. *Crescit, &c.—hydrops*—"the direful dropsy increases by self-indulgence." Cp. Ovid, Fast. i. 215. *Hydrops* is derived from ὕδωρ and ὤψ, from the pallid watery appearance which it gives to the countenance. The context affords a beautiful simile between avarice and dropsy, though it is founded upon a misconception as to the nature of the disease. The poet concludes that virtue and self-control alone are able to make a man happy.

15. *Aquosus—languor*—"the watery torpor," for *languida aqua*—"the torpid water."

17. *Cyri solio*—"to the throne of Cyrus," i.e., to the throne of Parthia. See Notes, Ode i. 2, 22. *Phraaten*—Phraates IV., expelled B.C. 30, and restored by the king of the Scythians in 28. See Notes, Ode i. 26, 5.

18. *Dissidens plebi*—"dissenting from the crowd." The *um* at the end of the verse is elided before the vowel at the commencement of the next, as in Ode ii. 3, 27, and 16, 34. *Populumque, &c.—vocibus*—"and (lit. unteaches the populace to use) teaches the populace to disuse false names for things."

22. *Propriamque laurum*—"and an enduring laurel," i.e., a laurel that will remain his own. Cp. Virg. Æn. iii. 85.

23. *Oculo irretorto*—"with a steady gaze," i.e., without an envious look. Cp. *obliquo*, Epist. i. 14, 37.

24. *Acervos (auri)*—Cp. Sat. i. 1. 44.

ODE III.—Tricolos tetrastrophos: Metre—The Alcaic or Horatian, of which the two first verses are Greater Alcaic, the third an Archilochian, and the fourth a Lesser Alcaic; thus—

1, 2. ⏒ | — ⏑ | — — | — ⏑ ⏑ — | ⏑ ⏓ or ⏒ — | ⏑ — | — ‖ — ⏑ ⏑ | — ⏑ ⏓
3. ⏒ | — ⏑ | — — | — ⏑ | — ⏓ or ⏒ — | ⏑ — | — — | ⏑ — | ⏓
4. — ⏑ ⏑ | — ⏑ ⏑ — | ⏑ — | ⏓ or — ⏑ ⏑ | — ⏑ ⏑ | — ⏑ | — ⏓

It is uncertain when this ode was written, and whether the Dellius to whom it is addressed is the one who was succesively the follower of Dolabella, Cassius, Antony, and Octavianus, and who, in allusion to his fickleness, was humorously styled by Messala Corvinus, "*desultor bellorum civilium.*"

Subject—The duty of equanimity and the moderate enjoyment of life enforced, by the certainty of death.

2. *Non secus (ac), &c.—Delli*—"as well as one restrained from immoderate joy in prosperity, O Dellius! (lit. being about to die,) since thou art destined to die."

5. *Seu*—"whether," depends upon *moriture*.

6. *In remoto gramine*—"in a secluded meadow." *Dies Festos*—Days among the Romans were distinguished into three general divisions—the *Dies Festi*, *Dies Profesti*, and *Dies Intercisi*. The *Dies Festi*, "Holy days," were consecrated to religious purposes; the *Dies Profesti* were given to the common business of life; and the *Dies Intercisi* were half-holidays, divided between sacred and ordinary occupations. The *Dies Fasti*, on the other hand, were those on which it was lawful *(fas)* for the Prætor to sit in judgment. All other days were called *Dies Nefasti*, or "Non-court days." The two latter are thus described in Ovid, Fast. i. 47: *Ille Nefastus erit per quem Tria Verba silentur; Fastus erit per quem lege licebit agi.*

7. *Bearis*, for *beaveris*—"thou mayest have enjoyed."

8. *Interiore nota Falerni*—"with old Falernian," the older species being, of course, further in the cellar than the new, which had been put in later. *Nota* has reference to the *titulus* on the *amphora*, indicating the age and species of the wine, and may here be translated "sort," or more literally, "stamp." See Notes Ode i. 37, 6.

9. For *quo*—"to what purpose," some read *quid*—"why," others *qua*—"where," putting a comma after *Falerni*, and omitting the point of interrogation.

10. *Consociare amant* (φιλοῦσι, *solent*)—"love (or are wont) to unite in forming." Cp. Ode iii. 16, 9, and Sat. i. 4, 87.

11. *Quid, &c.—rivo?*—"why does the running water strive to ripple in the winding stream?" Surely, implies the poet, it is meant that we should enjoy ourselves on its shady bank. *Trepidare* has the same meaning in Epist i. 10, 24.

13 *Nimium brevis—rosae*—"of the too short-lived rose."

14. *Ferre jube*—"give orders to bring."

15. *Res*—"circumstances." *Aetas*—"youth." *Sororum*—The Fates, Clotho, Lachesis, and Atropos.

17. *Coëmptis*—"bought up on all sides." *Domo villaque*—"thy house *in town*, and thy country seat," conveniently situated on the Tiber.

18. *Flavus—Tiberus*—See Notes, Ode i. 2, 13.

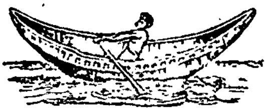
19. *Exstructis in altum*—"piled up on high."

21. *Divesne, &c.—Orci*—"it matters not whether thou dwellest beneath the light of heaven, rich, and descended from old Inachus, or poor, and of the lowest birth, (*eris*) thou wilt become the victim of unrelenting Orcus." The expression *prisco natus ab Inacho* is equivalent to *antiquissima stirpe ortus*, Inachus having been, according to the common account, the most ancient king of Argos.

25. *Omnes eodem cogimur*—"we are all driven to the same place," i.e., to the domains of Orcus, by Mercury, ψυχαγωγός. *Omnium, &c.—cymbae*—"the lots of all are shaken in the urn, destined sooner or later to come forth, and place us in the bark (of Charon) for an eternal exile." The urn here alluded to is that held by Necessity in the lower world. Cp. Ovid, Met. x. 32.

27. The *um* of *aeternum* is elided, as in Ode ii. 2, 18.

28. *Cymbae*—The dative by a Grecism, for *in cymba*. The following is a representation of a *cymba*, or small boat.



ODE IV.—Dicolos tetrastrophos: Metre—The Lesser Sapphic, of which the three first verses are Lesser Sapphic, and the fourth an Adonian; thus—

1-3. – ⏑ | – – | – ⏑ ⏑ – | ⏑ – | ⏓ or – ⏑ | – – | – ⏑ ⏑ | – ⏑ | – ⏓
4. – ⏑ ⏑ – | ⏓ or – ⏑ ⏑ | – ⏓

Written B.C. 25.—See line 23. The real name of the person to whom it is addressed is unknown. Xanthias suggests *Flavius* as its equivalent in Latin, and is the usual appellation for the Fool in Greek comedy. Phocëus is rather from Phocis in Greece, than from *phoca*.

SUBJECT—Xanthias is rallied on being in love with his servant-maid.

2. *Phoceu*—Regular vocative of Phocëus. *Prius—olim*—"formerly," or "before this."

3. *Serva Briseis*—"Briseis, though a slave." Hippodamia, the daughter of Brises or Briseus, of Lyrnessus, captured by Achilles, and seized by Agamemnon. Hom. Il. ii. 690, and ix. 342.

6. *Tecmessae*, to be pronounced *Te-cmessae*. See Notes, Ode i. 10, 1. Tecmessa, the daughter of Teleutas, a Phrygian prince, was taken captive by the Greeks, and given to Ajax, son of Telamon, by whom she became the mother of Eurysaces, who reigned in Salamis after his paternal grandfather.

7. *Atrides*—Agamemnon. *Ardere* is followed sometimes by the abl. and sometimes by the acc.

8. *Virgine rapta*—Cassandra, violated by the Oilean Ajax in the temple of Minerva.

9. *Barbarae—turmae*—The Trojans and their allies.

10. *Thessalo victore*—Achilles, or Neoptolemus. *Ademptus Hector*—"the death of Hector," lit. "Hector taken away."

11. *Leviora tolli*=*faciliora deleri.*

13. *Nescias, an* is=*fortasse.* *Beati—parentes*—"noble parents."

14. *Flavae*—"yellow-haired." *Decorent*—"may be an honour to."

15. *Regium, &c.—iniquos*—"no doubt, too, her royal birth grieves over unpropitious household gods," who had thus allowed her to be deprived of her former dignity. *Certe* is opposed to *nescias an.*

17. *Illam tibi—dilectam (esse)*—"that the illustrious one beloved by thee is."

20. *Pudenda*—"that one need be ashamed of."

21. *Teretes suras*—"tapering ankles." The tunic came down a little below the knees in front, and to the middle of the legs behind. That worn by slaves, however, was still shorter, and displayed the entire leg. It resembled the Highland *kilt.*

22. *Integer*—"free from passion," or, "honestly." *Fuge suspicari, (eum), &c.—lustrum*—"avoid being jealous of one whose age is hastening to close its eighth lustrum." As a lustrum was a period of five years, the poet must now have been in his fortieth year. The phrase *claudere*, or *condere, lustrum*, properly refers to the sacrifice called *Suovetaurilia*, which *closed* the census that was taken every five years.

ODE V.—Tricolos tetrastrophos: Métre—The Alcaic or Horatian, of which the two first verses are Greater Alcaic, the third an Archilochian, and the fourth a Lesser Alcaic; thus—

1, 2. ⏒ | — ⏑ | — — | — ⏑ ⏑ — | ⏑ ⏓ or ⏒ — | ⏑ — | — ‖ — ⏑ ⏑ | — ⏑ ⏓
3. ⏒ | — ⏑ | — — | — ⏑ | — ⏓ or ⏒ — | ⏑ — | — — | ⏑ — | ⏓
4. — ⏑ ⏑ | — ⏑ ⏑ — | ⏑ — | ⏓ or — ⏑ ⏑ | — ⏑ ⏑ | — ⏑ | — ⏓

Addressed to the lover of Lalage, and by some regarded as a Soliloquy. See Ode i. 19.
Subject—She is too young to marry yet.

1. *Jugum*—"the marriage yoke."

2. *Munia comparis*—"the duties of a partner."

4. *In venerem*—"to enjoyment."

5. *Circa—est animus tuae—juvencae*—"the affection of thy (lit. heifer) mate is around, i.e., is engrossed by." Cp. Ode iii. 11, 9. Such metaphors are utterly repugnant to modern taste, though, judging from their frequency, they do not seem to have been displeasing to the ancients.

10. *Immitis uvae*—"for the unripe grape"=ὄμφαξ—"unripe, unmarriageable." This mixture of metaphors is unusual with Horace. *Jam, &c.—colore*—"soon will changing autumn tinge for thee the livid clusters with a purple hue." Cp. Ovid, Met. iii. 482.

13. *Ferox aetas*—"stubborn (or unflinching) time."

14. *Dempserit*—After the prime of life, time is represented as taking away the years which it gave before. Cp. Ars Poet. 175.

17. *(Tantum) quantum non—non—ve*—"more than—or than," lit., "as much as not—or." *Fugax*—"coy," or "fickle."

18. *Albo, &c.—mari*—"shining as brightly with her fair shoulder, as the unclouded moon upon the midnight sea."

22. Connect *mire* with *falleret*, rather than with *sagaces*—"sharp-sighted," i.e., fancying themselves such.

23. *Obscurum*—"slight," or "almost imperceptible." *Solutis*—It was not unusual among the Romans, as it was customary among the Greeks, for boys to let their hair grow till they assumed the *toga virilis*, (Juvenal, Sat. xv. 136.)

ODE VI.—Dicolos tetrastrophos: Metre—The Lesser Sapphic, of which the three first verses are Lesser Sapphic, and the fourth an Adonian; thus—

1-3. — ⏑ | — — | — ⏑ ⏑ — | ⏑ — | ⏓ or — ⏑ | — — | — ⏑ ⏑ | — ⏑ | — ⏓
4. — ⏑ ⏑ — | ⏓ or — ⏑ ⏑ | — ⏓

Addressed to Septimius who is described by the scholiast Acron as a Roman knight, and a friend and fellow-soldier of Horace. In Epist. i. 9, he is recommended by the poet to Tiburnus and is by some identified with Titius, Epist. i. 3, 9.

Subject—The poet's desire to spend the remainder of his days with his friend, at Tibur, the poet's favourite retreat, or at Tarentum, where Septimius is supposed to have resided.

1. *Gades aditure mecum*—"who art ready to go with me to Gades," i.e., such is my confidence in the sincerity of thy friendship.

2. *Et Cantabrum, &c.—nostra*—"and against the Cantabrian, untaught as yet to endure our yoke." The Cantabri were a warlike nation in the north of Hispania Tarraconensis, extending over what is at present Biscay and part of Asturias. Their resistance to the Roman arms was long and stubborn, and hence the language of Horace in relation to them, Ode iii. 8, 22, *Cantaber sera domitus catena.* The Romans first made war upon them B.C. 29. They were subjugated by Augustus in 25, and again in 24, but had to be reconquered by M. Agrippa in 19. Cp. also Ode ii. 11, 1; iv. 14, 41; and Epist. i. 12, 26.

3. *Barbaras Syrtes*—"the barbarous Syrtes," alluding to the two well known gulfs on the Mediterranean coast of Africa, the Syrtis Major, or Gulf of *Sidra*, and the Syrtis Minor, or Gulf of *Cabes.* *Barbarus* refers to the rude and uncivilized tribes in

the vicinity. *Maura* by synecdoche for *Africa*. *Aestuat*—Cp. Sallust, Jug. 78.

5 *Tibur, Argeo (=Argivo) positum colono*—Catillus or Tiburtus. See Notes, Ode i. 7, 13.

7. *Sit modus (mihi) &c.* — *militiaeque*—"that it be my boundary, (or the limit of my wandering,) wearied *as I am* with sea, and roads, and warfare," i.e., with warfare by sea and land. This ode seems to have been written at Tibur, and probably soon after he got possession of his villa in that neighbourhood. The genitives *maris*, *viarum*, and *militiae*, are put by a Grecism for ablatives after *lasso*.

9. *Unde=a Tibure*. *Parcae—iniquae*—"the rigorous fates." *Prohibent (me)*—"exclude me."

10. *Dulce pellitis ovibus*—"pleasing to the sheep covered with skins." The sheep that fed along the banks of the Galesus *(Galaso)*, and the valley of Aulon, in the neighbourhood of Tarentum, had a wool so fine that they were covered with skins to protect their fleeces from injury. The same expedient was resorted to in the case of the Attic sheep.

11. *Regnata*—"reigned over." *Regnare* is frequently used transitively by the poets as here, and in Ode iii. 29, 27; but is not found in prose authors previous to Tacitus, Hist. i. 16. *Laconi—Phalantho*—Alluding to the story of Phalanthus and the Parthenii, who came as a colony from Sparta to Tarentum about 700 B.C.

13. *Mihi—ridet*—"possesses charms for me." *Et* in *ridet* is lengthened, in consequence of the caesura, as in Ode iii. 5, 17, and 14, 26. *Praeter omnes (angulos terrarum)*—"beyond all others."

14. *Ubi, &c.—Venafro*—"where the honey yields not to that of Hymettus, and the olive vies with the produce of the verdant Venafrum." *Hymetto (=melli Hymettio)*—Hymettus was a mountain in Attica, famed for its honey, which is still in high repute among the modern Greeks. It has two summits, one anciently called Hymettus, now *Telovuni*; the other Anydros, (or the dry Hymettus,) now *Mavrovuni*.

15. With *decedunt*, compare *decede*, Epist. ii. 2, 213. *Viridique— Venafro — et olivis viridis Venafri* — Venafrum was the last city of Campania to the north, and near the river Vulturnus. It was celebrated for its olives and oil. The modern name is *Venafro*.

17. *Tepidasque—brumas*—"and mild winters."

18. Aulon was a ridge and valley in the neighbourhood of Tarentum, and styled "friendly to fruitful Bacchus," from the abundance and fertility of its vines. The modern name is *Terra di Melone*. The term *aulon* itself is of Greek origin (αὐλὼν), and denotes any narrow valley or pass.

19. *Baccho* is here for *uvae*, as *Hymettus* and *Venafrum* in the previous stanza, for their produce. *Minimum invidet*—"does not in the least envy," i.e., is not inferior to.

21. *Beatae arces*—"those happy hills" in the vicinity of Tarentum. For *arces* (ἄκρα), see Notes, Ode i. 2, 3.

22. *Calentem*—"warm" from the funeral pile.

23. *Debita*—"tributary," lit. "due," i.e., to his memory.

ODE VII.—Tricolos tetrastrophos: Metre—The Alcaic or Horatian, of which the two first verses are Greater Alcaic, the third an Archilochian, and the fourth a Lesser Alcaic; thus—

1, 2. ⏒ | — ⏑ | — — | — ⏑ ⏑ — | ⏑ ⏓ or ⏒ — | ⏑ — | — ‖ — ⏑ ⏑ | — ⏑ ⏓
3. ⏒ | — ⏑ | — — | — ⏑ | — ⏓ or ⏒ — | ⏑ — | — — | ⏑ — | ⏓ ⏑
4. — ⏑ ⏑ | — ⏑ ⏑ — | ⏑ — | ⏓ or — ⏑ ⏑ | — ⏑ ⏑ | — ⏑ | — ⏓

Addressed to Pompeius Varus, an old friend who had fought and fled with the poet at Philippi, B.C. 42. Horace returned to Rome, and Pompeius appears to have served on the side of Sextus Pompeius and Antony till the battle of Actium, B.C. 31.

Written probably in 30 B.C.

SUBJECT—The poet, after reminding his friend of their former intimacy, and congratulating him on the establishment of peace, gives him a cordial invitation to a banquet, probably at his Sabine farm, which he had got some two or three years before.

1. *O* is connected with *Pompei*, line 5. *Saepe, &c.—duce*—"often led with me into the utmost danger, under Brutus, the leader of our warfare." *Tempus*, like *tempestas*, often signifies "an emergency." Horace joined Brutus, B.C. 43, at Athens, where he had resided about five years, prosecuting his studies. He obtained the rank of military tribune, with the command of a legion, and may have been present in several engagements both in Macedonia and Asia Minor, previous to the battle of Philippi.

3. *Quis te redonavit Quiritem*—"who has restored thee as a Roman citizen?" This question seems to be an expression of surprise and joy, that Pompeius should have been restored at all, after the dangers he had incurred, rather than a suggestion that any one, such as Mæcenas, had procured his restoration from Octavianus. *Redonavit* is peculiar to Horace, and occurs again, with a slight difference of signification, in Ode iii. 3, 33. *Quiris* is a Roman citizen in the full enjoyment of his civil privileges, *(sine ulla diminutione capitis,)* and used only in the plural by prose authors. It implies that Pompeius had obtained full pardon for bearing arms against the triumvirate.

5. *Pompei* is here a dissyllable, as *anteit* in Ode i. 35, 17, or *antehac* in Ode i. 37, 5.

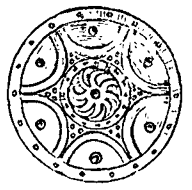
Prime—"chief," or "foremost," i.e., "dearest," rather than "earliest."

6. *Cum, &c.—fregi*—"along with whom I have often broken the lingering day with wine." Cp. Notes, Ode i. 1, 20.

7. *Coronatus, &c.—capillos*—"having my locks crowned and shining with Syrian perfumes." Crowns and perfumes were common at Roman banquets. See Ramsay's Antiquities. Pliny (Hist. Nat. 12, 26) mentions three kinds of *malobathrum*—the Syrian, Egyptian, and Indian, of which the last was the best. The Indian, being conveyed across the deserts of Syria by the caravan trade to Antioch and the Mediterranean coast, received from the Romans, in common with the first mentioned species, the appellation of "Syrian." The name is supposed to be derived from *Malabar* and *betre*, the Indian word for a leaf, and to indicate the *laurus cassia*, from the leaves of which the oil of cassia was pressed. It is here used for the oil. Cp. Ode i. 31, 12, and ii. 11, 16.

9. *Philippos*—Philippi is in the east of Macedonia, and chiefly famous for the victory of Antony and Octavianus over Brutus and Cassius, B.C. 42, and as the place where Paul first preached the gospel in Europe, A.D. 53. The poet is too prudent to allude to the first engagement at Philippi, three weeks before, when Antony and Octavianus lost 16,000 men, and Brutus and Cassius only half that number.

10. *Sensi*—"I experienced." *Relicta non bene parmula*—"my shield being ingloriously abandoned," as in the case of Alcæus, Anacreon, and Archilochus. It is, however, perhaps too much to infer from this that Horace was deficient in valour, and fled before his party was defeated. Cp. Epist. i. 20, 23. All that may be meant is, that he abandoned war when success was hopeless. *Parmula* is the diminutive of *parma*, which was a circular shield, about three feet in diameter, with its framework of iron. It was used by the light-armed troops and the cavalry, and is represented beneath.



11. *Cum, &c.—mento*—"when vanquished valour, and (lit. the threatening) those who threatened resistance touched the polluted ground with their chin," referring to Brutus, Cassius, and the other leaders of the republican party, who put themselves to death that they might not fall into the hands of the conquerors. Some supply *fuit* after *fracta*, which is too prosaic. Some also explain *menaces* as persons threatening boastfully before the battle, and *turpe solum tetigere mento* as representing them afterwards disgracefully prostrating themselves to the ground, and suing for mercy, as some of Pompey's soldier's are said by Cæsar to have done after the battle of Pharsalia, B.C. 48. This interpretation implies that Horace, to ingratiate himself with Octavianus, would vilify his former associates, which we have no conclusive evidence that he ever did.

12. *Turpe*—"polluted with gore." With *solum tetigere mento*, compare the Homeric form of expression (Il. ii. 41), *πρηνέες ἐν κονίῃσιν ὀδὰξ λαζοίατο γαῖαν.*

13. *Mercurius*—As in the battles of Homer heroes are often carried away by protecting deities from the dangers of the fight, so, on the present occasion, Mercury, who presided over arts and sciences, and especially over the music of the lyre, is made to befriend the poet, and to save him from the dangers of the conflict. Cp. Ode ii. 17, 29, where Mercury is styled *custos Mercurialium virorum*, and Ode iii. 4, 26, where the poet attributes his safety to the Muses.

14. *Denso—aëre*—"in a thick cloud=*ἠέρι πολλῇ*, Hom. Il. iii. 381.

15. *Te, &c.—aestuosis*—"the receding swell carried thee away a second time to war on its boiling waters." *Resorbens* is literally "sucking back," and *unda* is equivalent to *κῦμα μάχης*, Tyrtaeus, 9, 22.

17. *Obligatam—dapem*—"thy votive sacrifice," i.e., due to the fulfilment of thy vow. He had vowed a sacrifice to Jove in case he escaped the dangers of the war.

20. *Cadis*—See Notes, Ode i. 36, 11, and 37, 6.

19. *Lauru*—The other form of the ablative is found in Ode iii. 30, 16. *Lauru mea* are understood to refer to the laurels on his Sabine farm, and to imply that he had been as successful in the pursuit of poetry and the arts of peace, as he had wished to become in war.

21. *Oblivioso—Massico*—"with care-forgetting (or care-dispelling) Massic." The Massic was the best growth among the Falernian wines. It was produced on the southern declivities of the range of hills in the neighbourhood of the ancient Sinuessa. A mountain near the site of Sinuessa is still called *Monte Massico.*

22. *Ciboria*—The *Ciborium* was a large species of drinking cup, shaped like the follicule or pod of the Egyptian bean, which is the primitive meaning of the term. It was larger below than above.

23. *Conchis*—"shells," or vases for perfumes, shaped like shells. Cp. Martial, iii. 82, 27. *Udo*=*ὑγρῷ*—"moist and pliant."

24. *Apio*—Cp. Notes, Ode i. 36, 16.

25. *Curatre*—For the position of the enclitic particle, see Notes, Ode i. 30, 6. Regarding *Venus* and *arbitrum bibendi*, see Notes, Ode i. 4, 18.

26. *Non, &c.—Edonis*—"I will ravel as wildly as the Thracians." The Edoni, or Edones were a well known Thracian tribe on the banks of the Strymon. Their name

is often used by the Greek poets, as it is here by Horace, to express the whole of the nation of which they formed a part.

27. *Recepto—furere—amico*—"to revel madly on the recovery of a friend." Cp. Ode iii. 19, 18.

ODE VIII.—Dicolos tetrastrophos: Metre—The Lesser Sapphic, of which the three first verses are Lesser Sapphic, and the fourth an Adonian; thus—

1-3. – ⏑ | – – | – ⏑ ⏑ – | ⏑ – | ⏓ or – ⏑ | – – | – ⏑ ⏑ | – ⏑ | – ⏓
4. – ⏑ ⏑ – | ⏓ or – ⏑ ⏑ | – ⏓

Addressed to Barine, apparently a foreigner of great beauty, but notorious for inconstancy.

Subject—Her oath is not to be trusted, since, on account of her beauty, she is unpunished by the gods, and courted by men notwithstanding her perjuries.

These ideas are more fully developed by Ovid, Amor. iii. 3.

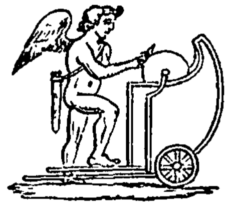
1. *Juris—pejerati=perjurii*, and analogous to *juris jurandi*. It was a popular belief, as it still is in some places, that lies were punished by black spots on the teeth or nails, or by pimples on the nose or tongue. Cp. Theocr. ix. 30; xii. 24.

7. *Juvenum—publica cura*—"an object of admiration to all our youth," literally, "a common source of care on the part of our youths."

9. *Expedit (tibi), &c.—fallere*—"it is even advantageous for thee to deceive the buried ashes of thy mother." According to the poet, Barine comes forth lovelier than ever after her violated faith, even though the oaths she has taken have been of the most binding character.

14. *Simplices*—"good-natured."

16. *Cote*—The following is a representation, from an ancient gem, of Cupid sharpening his arrows on a grindstone (*cos versatilis*).



18. *Servitus—nova*—"a new herd of slaves."

19. *Impiae=perjurae.*

21. *Juvencis=filiis.* Cp. *juvencae*, Ode ii. 5, 6.

23. *Retardet—maritos*—"alienate the affections of their husbands."

24. *Aura*—"attraction."

ODE IX.—Tricolos tetrastrophos: Metre—The Alcaic or Horatian Stanza, of which the two first verses are Greater Alcaic, the third an Archilochian, and the fourth a Lesser Alcaic; thus—

1, 2. ⏒ | – ⏑ | – – | – ⏑ ⏑ – | ⏑ ⏓ or ⏒ – | ⏑ – | – ‖ – ⏑ ⏑ | – ⏑ ⏓
3. ⏒ | – ⏑ | – – | – ⏑ | – ⏓ or ⏒ – | ⏑ – | – – | ⏑ – | ⏓
4. – ⏑ ⏑ | – ⏑ ⏑ – | ⏑ – | ⏓ or – ⏑ ⏑ | – ⏑ ⏑ | – ⏑ | – ⏓

Addressed to C. Valgius Rufus on the death of his favourite Mystes, probably in B.C. 20, soon after the restoration of the standards taken from Crassus in 53. Valgius appears to have been a poet of some distinction (Tibullus, iv. 1, 180). and in Sat. i. 10, 82, he is ranked by Horace as a critic, with Plotius, Varius, Mæcenas, and Virgil. Of his compositions only a few fragments remain. He is probably the Valgius who was *consul suffectus*, B.C. 12.

Subject—The unreasonableness of inconsolable grief, and an advice to sing the trophies of Augustus in preference to elegiacs.

1. The expressions *semper*, *usque*, and *menses per omnes*, in this and the succeeding stanza, convey a delicate reproof of the incessant sorrow in which Valgius unavailingly indulges—Cp. Ode i. 7, 15. *Hispidos—in agros*—"on the rough fields." The epithet *hispidos* is here used proleptically with reference to the effect produced on the surface of the ground by the action of the descending rains, and is nearly equivalent to *squalidus*.

2. *Aut, &c.—usque*—"nor do varying blasts continually disturb the Caspian Sea." *Aut* here, and in line 6, and *et* in line 8, are poetically used for *nec*, the former after *non* and the latter after *nec*. *Inaequales* may either be regarded as an epithet of *procellae*, or taken as descriptive of their effect upon the surface of the water—"causing inequalities," or "boisterous." The Caspian, from its situation, is much exposed to the fury of the northern and southern blasts.

4. *Armeniis in oris*—"on the borders of Armenia." Armenia forms a very elevated plain, and is surrounded on all sides by lofty mountains, of which Ararat and Kohi-seiban are crowned with perpetual snow. The cold in the high districts of the country is said to be so very intense, as to leave only three months for the season of vegetation, including seed-time and harvest.

5. *Stat*—"remain." Cp. *Stet*, Notes, Ode i. 9. 1.

7. *Querceta Gargani*—"the oak groves of Garganus." Garganus (*Monte S. Angelo*) runs along a portion of the coast of Apulia, and terminates in the Promontorium Garganum (*Punta di Viesta*), which forms a bold projection into the Adriatic.

9. *Tu semper, &c.*—*ademptum*—"thou art always in tearful strains (lit. pressing Mystes taken away), deploring the loss of Mystes." With *flebilibus modis*, compare Ode ii. 1, 40, and with *Mysten ademptum*, Ode ii. 4, 10.

10. *Nec tibi, &c.*—*(vespero) fugienti solem*—"affectionate sorrows leave thee neither when the evening star arises, nor when it flees from the swift careering sun," i.e., neither night nor day. The planet Venus was by the Greeks styled ἑωσφόρος or φωσφόρος, and by the Romans *Lucifer* when it appears as a morning star to the west of the sun, and when it was seen as an evening star to the east of the sun, it was called ἕσπερος or *vesperus*.

13. *Ter aevo functus*—*senex*—"the aged warrior who had lived three generations," alluding to Nestor, who, according to Homer, Il. i. 250, had passed through two generations, and was ruling at the time of the Trojan war over a third. Some consider *aevum* in this sense as 30 years, others with Ovid, Met. xii. 188, as 100.

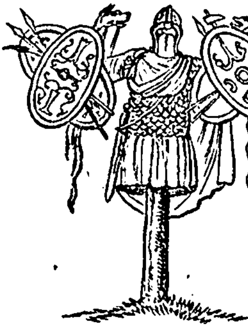
14. *Antilochum*—Antilochus, son of Nestor, was slain in defence of his father, by Memnon, (Hom. Odyss. iii. 109, &c., and iv. 187).

15. *Parentes*—Priam and Hecuba.

16. *Troilum*—Troilus, son of Priam, was slain by Achilles, (Virg. Æn. i. 474).—*Phrygiae* = *Trojanae*. *Sorores*—Creusa, Laodice, Polyxena, and Cassandra.

17. *Desine, &c.*—*querelarum*—"cease, I beseech thee, unmanly complaints. Cp. λῆγ' ἔριδος, Hom. Il. i. 210. *Abstinete irarum*. Ode iii. 27, 69, and *desistere pugnae*, Virg. Æn. x. 441. In prose *desinere* is followed by an accusative, ablative, or infinitive.

18.—*Nova*—*Augusti tropaea*—Alluding to the successful operations of Augustus with the Armenians and Parthians, and to the repulse of the Geloni, who had crossed the Danube and committed ravages in the Roman territories. The following illustration of a *trophy* is from an imperial coin, and represents the arms of the vanquished suspended on the trunk of a tree.



20. *Rigidum Niphaten*—"the ice-clad Niphates." The ancient geographers give the name of Niphates to a range of mountains in Armenia, forming part of the great chain of Taurus, and lying to the south-east of the Arsissa Palus (*Lake Van*). Their summits are covered with snow throughout the whole year; and to this circumstance the name Niphates contains an allusion. (Νιφάτης, *quasi* νιφετώδης, "snowy.")

21. *Medum, &c.*—*vertices*—"and how the Parthian river, added to the list of conquered nations, rolls humbler waves." By the Parthian river is meant the Euphrates. *Gentibus additum victis*=*in populi Romani potestatem redactum*.

23. *Intraque, &c.*—*Campis*—"and how the Geloni ride up and down within the limits prescribed to them, along their diminished plains." The Geloni, a Sarmatian race, having crossed the Danube and laid waste the confines of the empire in that quarter, were attacked and driven across the river by Lentulus, the Lieutenant of Augustus. *Praescriptum* refers to the Danube being interposed as a barrier by their conquerors; and the check given to their inroads, which were generally made by them on horseback, is alluded to in *exiguis equitare campis*.

ODE X.—Dicolos tetrastrophos: Metre—The Lesser Sapphic, of which the three first verses are Lesser Sapphic, and the fourth an Adonian: thus—

1-3. — ⏑ | — — | ⏓ ⏑ ⏑ — | ⏑ — | ⏓ or — ⏑ | — — | — ⏑ ⏑ | — ⏑ | — ⏓
4. — ⏑ ⏑ — | ⏓ or — ⏑ ⏑ | — ⏓

Addressed to Licinius Murena, the brother *(frater)* or perhaps the cousin *(frater patruelis)* of Terentia, wife of Mæcenas and of Proculeius, who is commended for his generosity and fraternal affection in Ode ii. 2. He appears to have been the son of L. Licinius Murena, who was defended by Cicero in his consulship against Serv. Sulpicius, on a charge of bribery, and to have been called also Aulus Terentius Varro Murena, from the name of his adoptive father. He was sent by Augustus in B.C. 25 against the Salassians, whom he completely reduced, and is said to have treated with great cruelty. He was *consul suffectus* in 23, and executed, notwithstanding the intercession of Proculeius and Mæcenas, in the following year, on the accusation of being involved in the conspiracy of Fannius Cæpio against Augustus. In Ode iii. 19, 10, he is mentioned as an augur, and in Sat. i. 5, 37, as having a house at Formiæ, and entertaining Mæcenas and his party on their way to Brundusium. He appears to have been of a turbulent and ambitious disposition, and the following ode is a seasonable advice.

Subject—Extremes are dangerous: a middle course is safest. Cp. μηδὲν ἄγαν, ὁ μέσος βίος βέλτιστος, and *in medio tutissimus ibis.*

1. *Rectius*—"more consistently with reason," lit. "more rightly," than by pursuing an opposite course. *Neque altum semper urguendo*—"by neither always pursuing the main ocean," i. e., by neither always launching out boldly into the deep.

3. *Nimium premendo litus iniquum*—"by keeping too near the unpropitious shore."

5. *Auream, &c.—aula*—"every one who loves the golden mean, (lit. keeps aloof *being* safe,) keeps at a safe distance from the shabbiness of a decayed dwelling, and prudently avoids a hall (lit. to be envied) that will expose him to envy." With *auream mediocritatem*, compare Prov. xxx. 8. Bentley places the comma after *tutus* instead of before it, which destroys the antithesis between *tutus caret* and *sobrius caret*. *Carere* is frequently used in the sense here given, but it more frequently signifies simply "to be without," in opposition to *habere*. *Sobrius* is the opposite of *ebrius*, Ode i. 37, 12.

9. *Saepius*—"more frequently," than trees of lower size. Some editions have *saevius*, but apparently without the authority of any MS.

10. For *et celsae* some read *excelsae*. *Graviore casu*—"with a heavier crash," than humbler structures.

11. *Summos—montes*—"the tops of mountains," rather than the bases.

12. *Fulgura—Fulgur* is properly "a flash of lightning," but is here, as in Virg. Geo. i. 488, used for *fulmina*—"thunderbolts," which is found in some MSS. Similar sentiments are found in Herod. vii. 10; Lucret vi. 420; and Juvenal, Sat. x. 105.

13. With *infestis* and *secundis*, supply *rebus*.

14. *Alteram sortem*—"a change of condition." *Bene praeparatum pectus*—"a well regulated breast."

15. *Informes hiemes*—"hideous winters."

17. *Non, si (est), &c.—erit*—"though it is bad *now*, it will not continue to be so hereafter." The primary allusion is to the weather, the secondary to our worldly condition. Cp. Theocr. iv 41; and Tibul. ii. 6, 20. *Olim* is from *ollam*, the old form of *illam (diem)*, and like *quondam*, from *quamdam*, may be used either with reference to the past or future.

18. *Quondam = interdum*. Cp. Sat. ii. 2, 82, and Virg. Geo. iv. 261; Æn. ii. 367: vi. 877. *Tacentem* refers merely to an interval of silence on the part of the muse, and of anger on the part of the god.

19. *Suscitat*—"awakes."

20. For Apollo as the god of vengeance, see Hom. Il. i. 34 and 601, &c.

21. *Animosus, &c.—appare*—"show thyself spirited and firm."

23. *Contrahere* and *subtrahere* with *vela*—"to reef or furl," are opposed to *pandere*. *Nimium* should be translated with *secundo*, though in prose it would have been joined with *turgida*.

ODE XI.—Tricolos tetrastrophos: Metre—The Alcaic or Horatian, of which the two first verses are Greater Alcaic, the third an Archilochian, and the fourth a Lesser Alcaic; thus—

1, 2. ⏓ | — ⏑ | — — | — ⏑ ⏑ — | ⏑ ⏒ or ⏓ — | ⏑ — | — ‖ — ⏑ ⏑ | — ⏑ ⏒
3. ⏓ | — ⏑ | — — | — ⏑ | — ⏒ or ⏓ — | ⏑ — | — — | ⏑ — | ⏒
4. — ⏑ ⏑ | — ⏑ ⏑ — | ⏑ — | ⏒ or — ⏑ ⏑ | — ⏑ ⏑ | — ⏑ | — ⏒

Addressed to Quintius Hirpinus, who is otherwise unknown, unless, perhaps, as the individual to whom Epist. i. 16 is dedicated. For *Hirpine*, Cruquius suggests *Crispine*, and considers that both odes were inscribed to Quintius Crispinus, who was consul with Drusus B.C. 9. Hirpinus may have been a Sabine neighbour connected with the Hirpini.

Written probably about B.C. 23, when the Cantabrians were meditating a revolt, and the Scythians the restoration of Phrantes.

Subject—Let neither distant troubles nor the fear of want prevent the enjoyment of the present.

1. *Cantaber*—See Notes, Ode ii. 6, 2. *Scythes*—Scythia in the time of the Roman Empire was applied to Asiatic Russia, and divided into *Scythia intra Imaum* and *Scythia extra Imaum*. In earlier times it denoted the south of European Russia.

2. *Hirpine Quinti*—For a similar inversion, see Ode ii. 2, 3. *Hadria*, see Notes, Ode i. 3, 15.

4. *Nec, &c.—pauca*—"and be not solicitous about the wants of a life that requires but few things for its support."

5. *Fugit retro=recedit.*

6. *Levis*, λεία—"beardless."

11. *Quid, &c.—fatigas*—"why dost thou weary thy mind with unending designs, since it is unequal to the task?" *Consiliis* depends equally on *minorem* and *fatigas*.

14. *Sic temere*—"thus at ease."

15. *Canos*—"gray." Horace was born at Venusia on the 8th of December, B.C. 65, and may now have been 42 years of age. Cp. Epist. i. 20, 24, and Ode iii. 14, 25.

16. *Assyriaque nardo*—Cp. Ode ii. 7, 8.

17. *Evius*—Bacchus. See notes, Ode i. 18. 9.

18. *Ocius restinguet*—"will first (lit. sooner *than the rest*) cool."

21. *Devium scortum*—"the roving wench." *Devius* is opposed to *obvius*, and literally signifies "out of the way."

23. *In comptum, &c.—nodum*—"having her hair tied into a graceful knot, after the fashion of a Spartan maid."

ODE XII.—Dicolos tetrastrophos: Metre—The Third Asclepiadean of which the three first verses are lesser Asclepiadean, and the fourth a Glyconian; thus—

1-3. — — | — ⏑ ⏑ — | — ⏓ ⏑ — | ⏑ ⏓ or — — | — ⏓ ⏑ | — ‖ — ⏑ ⏑ | — ⏑ ⏓
4. — — | — ⏑ ⏑ — | ⏑ ⏓ or — — | — ⏑ ⏑ | — ⏑ ⏓

Addressed to Mæcenas, in praise of his mistress Licymnia, and written probably in B.C. 28. Cp. Ode i. 6.

1. *Nolis*—"do not, I beseech you, desire," lit. "may you not desire." *Numantiae*—Numantia, an important town in Hispania Tarraconensis, near the sources of the Durius (*Douro*), held out against the Romans from 141 till 133 B.C., when it was destroyed by Publius Cornelius Scipio Africanus Aemilianus, who consequently obtained the additional agnomen of Numantinus.

2. *Hannibalem* and *Siculum mare* refer to the Punic wars, of which the first lasted 23 years from 264, the second 17 from 218, and the third 3 from 149 B.C. The principal naval victories of the Romans over the Carthaginians were, first—that of C. Duilius at Mylae, in 260, and that of L. Lutatius Catulus at the Ægates, in 241 B.C.

3. *Mollibus—citharae modis*—"to the soft measures of my lyre."

5. *Lapithas*—See Notes, Ode i. 18, 8, and Ovid, Met. xii. 220. *Nimium*—"intemperate," in which sense it is followed by a genitive as well as by the ablative in Tacitus.

6. *Hylaeum*—One of the Centaurs. See Virg. Geo. ii. 456; and Ovid, Met. xii. 378.

7. *Telluris juvenes*, Γηγενεῖς.—"the warrior sons of earth," referring to the giants. *Unde*, like ὅθεν—"from whom." *Periculum—contremuit*—"was tremulously afraid of danger"—an intransitive verb with the accusative.

9. *Tuque*—"but thou." *Que* connects *nolis* with *dices*, and as usual, after a negative, has an adversative signification. *Pedestribus historiis*—"in prose narrative." *Pedester*, like πεζὸς, is here opposed to the sublime or lofty language of epic poetry.

11. *Melius*—"with more propriety," i.e. than I can. *Vias*—Referring in particular to the *Via Sacra*, along which triumphal processions went up to the capitol.

13. *Dominae—Licymniae*—"of thy mistress Licymnia." Some consider Licymnia as a mistress of Horace; others as Terentia, wife of Mæcenas. The meaning given seems best to agree with the context.

14. *Lucidum*, adverbially used for *lucide*.

15. *Bene mutuis fidum—amoribus*—"most faithful to reciprocated love."

17. *Ferre pedem—choris*—"to raise the foot in the dance."

18. *Joco*—"in sportive mirth." *Dare brachia*—Alluding to the movements of the dance, when those engaged in it either throw their arms around, or extend their arms to, one another.

19. *Sacro—die*—The 13th of August (Id. Sextil.)

21. *Achaemenes*—The founder of the Persian monarchy, taken here to denote the opulence and power of the kings of Persia in general.

22. *Mygdonias*—The epithet Mygdonian is connected with Phrygia, in allusion to the Mygdones, a Thracian tribe, who settled on the borders of Mysia and Bithynia, along the coast of the Propontis *(Sea of Marmora)*.

25. *Flagrantia*—"ardent."

26. *Facili*—"easy to be overcome."

27. *Poscente (te)* is governed by *magis*.

28. *Interdum rapere occupet*—"is sometimes herself the first to snatch one." With *occupare*, compare φθάνειν.

ODE XIII.—Tricolos tetrastrophos: Metre—The Alcaic or Horatian, of which the two first verses are Greater Alcaic, the third an Archilochian, and the fourth a Lesser Alcaic; thus—

1, 2. ⏒ | — ⏑ | — — | — ⏑ ⏑ — | ⏑ ⏓ or ⏒ — | ⏑ — | — ‖ — ⏑ ⏑ | — ⏑ ⏓
3. ⏒ | — ⏑ | — — | — ⏑ | — ⏓ or ⏒ — | ⏑ — | — — | ⏑ — | ⏓
4. — ⏑ ⏑ | — ⏑ ⏑ — | ⏑ — | ⏓ or — ⏑ ⏑ | — ⏑ ⏑ | — ⏑ | — ⏓

SUBJECT—A tragi-comic tirade against the person who planted the tree, by the fall of which the poet had narrowly escaped death on his Sabine farm, followed by reflections on the uncertainty of life, and by an account of what he expected to see in the realms of Proserpine.

Addressed to the tree, and written probably B.C. 29.

1. Construction:—*Ille, quicunque primum (posuit te), et posuit te nefasto die, et sacrilega manu produxit te, arbos, &c.* *Posuit*—"planted." *Nefasto*—"unlucky." A *dies nefastus* is properly a day on which the courts were not open. Cp. Ovid, Fast. i.

47: *Ille nefastus erit per quem tria verba silentur; Fastus erit per quem lege licebit agi.* The *tria verba* are *do*, *dico*, *addico*, as indicating the functions of the Prætor. See also Notes, Ode ii. 3, 6.

4. *Pagi*—The village of Mandela.

5. *Crediderim*—"I could believe." *Parentis*—*sui fregisse cervicem* = *strangulasse suum parentem*. Cp. *frangere gulam laqueo*, Sall. Cat. 55.

6. *Penetralia*—"the innermost parts of his dwelling," where the *Penates* were kept. It was deemed a heinous crime, under any circumstances, to violate the ties of hospitality; but it was more so in this case, both from its being done by night, and in presence of the "household gods."

8. *Ille, &c.—tractavit*—"he has handled Colchian poisons, and perpetrated every wickedness which is *any*where conceived," i.e., every conceivable wickedness. Observe the Zeugma in *tractavit*. *Venena Colcha*—The name and skill of Medea gave celebrity, among the poets, to the poisons of Colchis. *Colcha*=*Colchica*.

11. *Triste lignum*—"unlucky log." *Lignum* is now contemptuously applied to the tree since it has fallen. *Caducum*=*casurum*—"ready to fall."

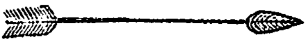
13. *Nunquam, &c.—cautum est*—"man is never sufficiently on his guard against."

14. *In horas*=(*ex horis*) *in horas*—"from hour to hour," i.e., "every moment." Cp. *indies*. *Bosporum*—Alluding to the Thracian Bosporus, which was considered peculiarly dangerous by the early mariners on account of the Cyanean rocks at the entrance of the Euxine.

15. *Poenus*—"Phoenician," generally "Carthaginian."

16. *Timet*—The final syllable is lengthened by the caesura.

17. *Miles*—*Romanus* is purposely omitted, being implied in *Italum*. *Sagittas et celerem fugam Parthi*—See Notes, Ode i. 19, 11. The arrows used by the Parthians and other Asiatic nations were generally barbed (*hamatae* or *aduncae*), as represented under the Note on Ode ii. 16, 6. Those employed by the Greeks and Romans were usually plain: thus—



18. *Italum robur*—"an Italian prison," or "Italian prowess." Orelli is in favour of the former meaning, Dillenburger of the latter. *Tullianum robur* was the name of a well-known prison at Rome, originally built by Ancus Martius. It was styled *robur*, from having its walls lined with *oak*, and *Tullianum*, from being enlarged by Servius Tullius. In this prison, captive monarchs, after having been led through the streets in triumph, were confined, and either finally beheaded or starved to death. Cp. Sal. Cat. 55, and Liv. xxxviii. 59.

21. *Quam, &c.—Aeacum*—"how nearly did we behold the realms of sable Proserpine, and Æacus dispensing justice." The first syllable of Proserpine is here short; in Ode i. 28, 20, it is long.

23. *Sedesque discretas piorum*—"the separate abodes of the pious." i.e. the abodes of the good separated from those of the wicked. The allusion is to the Elysian fields.

24. *Æoliis fidibus*—Sappho, the famous poetess, was born at Mitylene, in the island of Lesbos, and as she wrote in the Æolic dialect, which was that of her native island, Horace has designated her lyre by the epithet of "Æolian." *Querentem*—*puellis de popularibus*—"complaining of her young countrywomen," for not reciprocating her affection. Cp. Ovid, Her. 15, 17.

26. *Et te, &c.—belli*—"and thee, Alcæus, sounding forth in deeper strains, with thy golden quill, the hardships of ocean, the hardships of exile, the hardships of war." Alcæus, a native of Mitylene, in the island of Lesbos, began to flourish about 641 B.C., was contemporary with Sappho, Pittacus, and Stesichorus, and famed as a warrior as well as a lyric poet. At Sigeum, in 606, he fought under Pittacus against the Athenians, and incurred the disgrace of leaving his armour on the field of battle. He afterwards headed the aristocratical party against Pittacus, who was chosen by his grateful citizens, *αἰσυμνήτης*, or dictator, and drove him and the oligarchical party into exile. When they attempted to effect their return, Alcæus was taken prisoner, and pardoned by Pittacus, on the noble principle that "Forgiveness is better than Revenge." He invented the Alcaic Strophe, and wrote at least ten books of (*ᾄσματα*) hymns or songs, and all in the Æolic dialect. Of these only fragments remain, preserved chiefly by Athenæus. Horace here refers to his warlike odes, and in i. 32, to his erotic.

27. *Plectro*—See Notes, Ode ii. 1, 40.

29. *Utrumque, &c.—dicere*—"the shades listen with admiration to each, as they pour forth strains worthy of being heard in sacred silence." At the ancient sacred rites, the most profound silence was required from all who stood around, both out of respect to the deity whom they were worshipping, and lest some ill-omened expression, casually uttered by any one of the crowd, should mar the solemnities of the day. Hence the phrase "sacred silence," became eventually equivalent to, and is here used generally for, "the deepest silence." *Dicere* is poetically used for *dicentem*.

30. *Sed, &c.—vulgus*—"but the crowd, pressing with their shoulders to hear, drink in with more delight the narrative of conflicts, and of tyrants driven from their thrones." The phrase "*bibit aure*," is literally, "drink in with the ear."

33. *Illis carminibus stupens*—"astounded at those strains."

34. *Demittit*—"hangs down." *Bellua centiceps*—Cerberus. In Ode ii. 19, 21, and in iii. 11, 20, he is represented with only three heads. Hesiod calls him the offspring of Typhaon and Echidna, and assigns him fifty heads, Πεντηκοντακάρηνον, (Theog.

312.) Sophocles styles him Ἀιδου τρίκρανον σκύλακα, (Trach. 1114.)

37. *Quin, &c.—sono*—"nay, more, Prometheus and the father of Pelops are lulled by the sweet melody into a forgetfulness of their sufferings." *Decipitur laborum* is a Grecism, as κλέπτεσθαι τῶν πόνων. By *Pelopis parens* is meant Tantalus.

39. *Orion*—See Notes, Ode iii. 4, 71.

40. *Lyncas*—*Lynx* is feminine in Virgil, Pliny, and Statius.

ODE XIV.—Tricolos tetrastrophos: Metre—The Alcaic or Horatian, of which the two first verses are greater Alcaic, the third an Archilochian, and the fourth a Lesser Alcaic; thus—

1, 2. ⏒ | – ⏑ | – – | – ⏑ ⏑ – | ⏑ ⏓ or ⏒ – | ⏑ – | – ‖ – ⏑ ⏑ | – ⏑ ⏓
3. ⏒ | – ⏑ | – – | – ⏑ | – ⏒ or ⏒ – | ⏑ – | – – | ⏑ – | ⏓
4. – ⏑ ⏑ | – ⏑ ⏑ – | ⏑ – | ⏓ or – ⏑ ⏑ | – ⏑ ⏑ | – ⏑ | – ⏓

Addressed to Postumus, who is represented as a rich but avaricious friend, whom anxiety for the future debarred from the enjoyment of the present. Postumus is otherwise unknown, and the date of composition is uncertain.

Subject—Life is short, death is inevitable, and an heir will squander hoarded treasures.

1. The repetition of the name implies earnestness.

3. *Instanti*—"rapidly advancing.

5. *Non, &c.—qui*—"not (i.e., it will afford no delay,) friend, though thou shouldst strive to appease, with three hundred bulls for every day that passes, (i.e., with three hecatombs a-day), the inexorable Pluto, who." With *illacrimabilem*, compare Ode ii. 3, 24.

7. *Ter amplum* (=τρισώματον) *Geryonen*—"the triple-bodied Geryon, son of Chrysaor and Callirhoë, slain by Hercules.

8. *Tityon*—Tityos, son of Terra, for attempting to offer violence to Latona, was slain by the arrows of Apollo and Diana, and in the lower regions covered nine acres of ground.

9. *Compescit*—"confines." Cp. Virg. Æn. vi. 438. *Scilicet (nobis) omnibus—enaviganda*—"which must assuredly be sailed over by all of us," referring to the Styx.

10. *Terrae munere*—"the bounty of the earth."

11. *Reges*=*divites*, a common use of the word in Horace.

13. *Carebimus*—"shall we keep aloof from."—See Notes, Ode ii. 10, 6.

18. *Cocytos*—One of the fabled rivers of the lower world. *Danai genus infame*—Alluding to the story of the Danaïdes. See Notes, Ode iii. 11, 23.

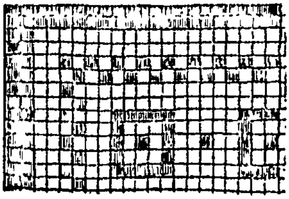
19. *Damnatus longi laboris*—"condemned to eternal toil." Hom. Odyss. xi. 593. A prose author would have preferred the dative, or the accusative with *ad*, after *damnatus*.

23. *Invisas cupressos*—"the odious cypresses." The cypress is here said to be hated, as being sacred to Pluto.

24. *Brevem dominum*—"their short-lived master.

25. *Dignior*—"more worthy," because he will enjoy them.

26. *Servata centum clavibus*—"guarded with a hundred keys," equivalent merely to *diligentissime servata*. See Notes, Ode iii. 8, 13. *Mero, &c.—superbo*—"will dye the Mosaic floor with rich (lit. superb or proud) undiluted wine," spilled and vomited in drunken revelry, not poured out in libations to the gods, as some have explained it. Cp. Juvenal, Sat. xi. 173. Wine was usually drunk diluted with water. See Notes, Ode iii. 19, 12. For *superbo*, some editions give *superbum*, agreeing with *pavimentum*, and indicating the costliness of the marble tesselated floor of the *triclinium* in which the symposium was held; some give *superbis*, agreeing with *coenis*; others *superbus*, to agree with *heres*; but *superbo* is the reading of the best MSS., and the one to be preferred, as *heres* is qualified by the context, and extravagance is sufficiently *implied* in *coenis* and *pavimentum*. The latter was composed of different coloured marbles, set in a bed of cement, and beaten down with a rammer *(pavicula)*. The subjoined cut represents part of the pavement in the Thermae of Caracalla.



28. *Pontificum potiore coenis*—"better than *what is quaffed* at the banquets of the pontiffs." The banquets of the pontiffs, and particularly of the Salii, were so splendid as to pass into a proverb. See Notes, Ode i. 36, 12.

ODE XV.—Tricolos tetrastrophos; Metre—The Alcaic or Horatian, of which the two first verses are Greater Alcaic, the third an Archilochian, and the fourth a Lesser Alcaic; thus—

1, 2. ⏒ | – ⏑ | – – | – ⏑ ⏑ – | ⏑ ⏓ or ⏒ – | ⏑ – | – ‖ – ⏑ ⏑ | – ⏑ ⏓
3. ⏒ | – ⏑ | – – | – ⏑ | – ⏓ or ⏒ – | ⏑ – | – – | ⏑ – | ⏓
4. – ⏑ ⏑ | – ⏑ ⏑ – | – | ⏓ or – ⏑ ⏑ | – | – ⏑ | –

Subject—The poet inveighs against the wanton and luxurious expenditure of the age, and contrasts it with the strict frugality of earlier times.

Written probably in B.C. 28, while Octavianus was endeavouring to reform the manners of the people, and restore the public buildings.

1. *Jam*—"soon." See Notes, Ode iii. 6, 23. *Regiae moles*—"palace-like structures."

3. *Lucrino lacu*—The Lucrine lake was in the vicinity of Baiæ, on the Campanian shore, and famed for its oysters and other shell-fish. It was, properly speaking, a part of the sea shut in by a dyke thrown across a narrow inlet. The lake has entirely disappeared, owing to a subterranean eruption which took place in 1538, whereby the hill called *Monte Nuovo* was raised, and the water displaced. *Stagna*=*piscinae*—"fish-ponds." *Platanusque, &c.*—*ulmos*—"and the single, or unwedded, plane-tree shall take the place of the elms," that were useful for training the vines, which were said, *maritare ulmos*, "to marry the elms." Hence the meaning of the poet is, that utility shall be made to yield to ornament.

5. *Violaria*—"beds of violets."

6. *Omnis copia narium*—"all the supplies for the nostrils," i.e., every fragrant flower.

7. *Spargent olivetis odorem*—"shall scatter their perfume along the olive grounds," i.e., the olive shall be made to give place to the violet, the myrtle, and every sweet-scented plant.

8. *Fertilibus domino priori*—"which were fruitful to their former owner."

9. *Laurea*—Poetic for *laurus*.

10. After *ictus* supply *solis*, and *est* after *ita*.

11. As regards *intonsi*, which is intended to designate the plain and austere manners of Cato, see Notes, Ode i. 12, 41.

13. *Privatus, &c.*—*magnum*—"their private fortunes were small, the public resources extensive."

14. *Nulla, &c.*—*Arcton*—"no portico, measured for private individuals by rods ten feet in length, received the cool Northern breeze." The allusion is to a portico so large in size as to be measured by rods of these dimensions, as also to the custom, on the part of the Romans, of having those portions of their villas that were to be occupied in summer facing the north. The apartments intended for winter were turned toward the south, or some adjacent point.

17. *Nec, &c.*—*saxo*—"nor did the laws, while they ordered them to adorn their towns at the public charge, and the temples of the gods with new stone, permit them (in rearing their simple abodes) to reject the chance turfs." Private abodes in those days were plain and unexpensive, the only ornamental structures being such as were erected for the purposes of the state, or the worship of the gods.

29. *Novo*—*saxo*—The epithet *novo* merely refers to the circumstance of stone being in that early age a new (i.e., unusual) material for private abodes, and appropriated solely to edifices of a public nature.

ODE XVI.—Dicolos tetrastrophos: Metre—The Lesser Sapphic, of which the three first verses are Lesser Sapphic, and the fourth an Adonian; thus—

1-3. — ⏑ | — — | — ⏑ ⏑ — | ⏑ — | ⏓ or — ⏑ | — — | — ⏑ ⏑ | — ⏑ | — ⏓
4. — ⏑ ⏑ — | ⏓ or — ⏑ ⏑ | — ⏓

Addressed to Pompeius Grosphus, a wealthy Roman knight in Sicily, who is mentioned also in Epist. i. 12, 22. The date of composition is uncertain; but from line 37 it must have been subsequent to B.C. 32.

Subject—All men long for repose and happiness, but the contented man alone is successful in obtaining the object of his pursuit, as far as it is attainable on earth.

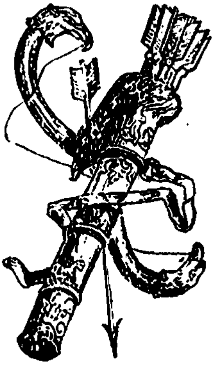
1. *Otium*—"for repose." *In patenti prensus Aegaeo*—"when caught, or overtaken by a storm in the wide Ægean." For *in patenti*, Sanadon suggests *impotenti*—"stormy," but apparently without MS. authority.

2. *Prensus*=*deprensus*, which Servius, on Virg. Geo. iv. 421, says is the nautical term for being overtaken by a storm. *Simul*=*simulac*.

3. *Certa*—"sure-guiding," or "unerring," such as Helice and Cynosura. Cp. Tibullus, i. 9, 10.

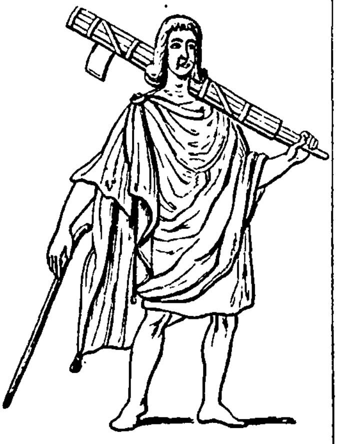
5. *Thrace*—The Greek nominative, Θρᾴκη, for *Thracia*.

6. *Medi pharetra decori*—"the Parthians adorned with the quiver." See Notes, Ode i. 3, 51, and ii. 13, 17. The following representation of a Barbarian Bow and Quiver full of Arrows, is from the Arch of Constantine.

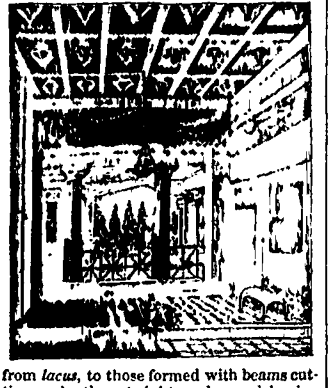


7. *Non (=neque)—venale*—"which cannot be purchased either."

9. *Gazae*—"the wealth of kings." *Consularis lictor*—"the lictor of the consul." Each consul was attended by twelve lictors. It was one of their duties to remove the crowd *(turbam submovere)*, and clear the way for the magistrates whom they attended. Within the city they wore the *toga*, and carried a rod (*virga*) and *fasces* without the axe (*securis*); outside, instead of the *toga*, they had a military cloak (*sagum* or *paludamentum*), as in the following cut from a bas-relief at Verona.



11. *Laqueata—tecta*—"fretted," or "variegated ceilings," referring to the halls of the wealthy. *Laquearia*, from *laqueus*, refers strictly to ceilings with ornaments in the form of nooses or rings, and *lacunaria*, from *lacus*, to those formed with beams cutting each other at right angles, and having their interstices *(lacus)* adorned with richly carved work, gilding, and painting, as represented in the preceding cut.



13. *Vivitur parvo bene, (ei* or *ab eo) &c.*—*salinum*—"that man lives happily on scanty means, whose paternal salt-cellar glitters on his frugal board;" in other words, that man is happy who deviates not from the mode of life pursued by his forefathers, who retains their simple household furniture, and whose dwelling is the abode of not only frugality but of cleanliness.

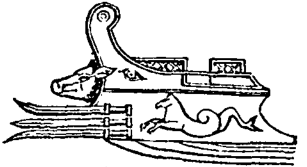
14. *Salinum*—The "salt-cellar" which was usually of silver, and consisted of a cup and saucer, is here figuratively put for any household utensil. A family salt-cellar was always kept with great care, salt itself being held in great veneration, and particularly used at sacrifices.

15. *Cupido sordidus*—"sordid avarice." *Cupido*, in Horace, is always masculine.

17. *Quid brevi fortes (=fortiter) &c.—fugit*—"why do we (lit. with a short life, whose life is of short duration, project many *plans*? Why do we change our own, for lands warming beneath another sun? What exile from his country has become an exile also from himself?" For the construction of *mutare*, see Notes, Ode i. 16, 25.

19. *Patriae—exsul* = πατρίδος φυγάς. Cp. Ovid, Met. ix. 409.

21. *Aeratas naves*—"the brazen-headed galleys." The ancient ships of war usually had their beaks covered with plates of bronze, as represented in the foregoing cut. *Vitiosa cura*—"morbid anxiety," or "corroding care."



25. *Laetus, &c.—curare*—"let the mind that is contented with the present dislike to be anxious about what is beyond," i.e., about the future.

26. *Lento—risu*—"with a placid smile."

27. *Temperet*—"let him mingle," or "let him sweeten." *Ab omni parte*—"in every respect," or "completely."

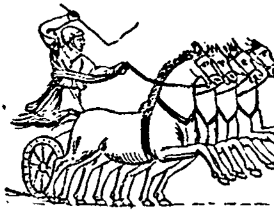
30. *Tithonum minuit*—"wasted away Tithonus," son of Laomedon, and favourite of Aurora (*Eos*) by whom, out of compassion, he was, in his decrepitude, converted into a cicada.

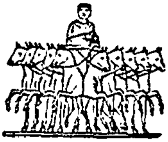
32. *Hora*—"the passing hour," a prosopopeia for "fortune."

33. Observe the anaphora in *te, tibi, te,* and compare it with *mihi* in the previous stanza. *Greges (ovium)*. *Circummugiunt* is properly applied to *vaccae*, and with *greges*, is equivalent to *circumbulant*.

34. *Hinnitum*—The last syllable being cut off before *apta* by Synapheia and Ecthlipsis, *ni* becomes the last syllable of the verse, and may consequently be made short.

35. *Apta quadrigis*—"fit for the chariot." The poet merely wishes to express the generous properties of the animal, but it may be remarked that the ancients gave the preference in respect of swiftness to mares. *Quadrigae* properly denotes a chariot drawn by four horses, and the following representation of one is from a terra cotta lamp. The Romans always yoked their chariot horses abreast, as exhibited in the subjoined illustration of a *decemjugis*, or "ten-horsed car," from a medal of Trajan. Only the two centre ones, however, were yoke-horses (*jugales*); the rest were outriggers, (*funales*, or *funarii*,) and attached by traces, the one farthest to the right being styled *dexter funalis*, and the one farthest to the left *sinister*, or *laevus funalis*.





Bis Afro murice tinctae—Vestments twice dyed were called *dibapha* (δίβαφα). The object of this process was to communicate to the garment what was deemed the most valuable purple, resembling the colour of clotted blood, and of a blackish shining appearance. The purple of the ancients was obtained from the juice of a shell-fish called *murex*, and found at Tyre in Asia Minor; in Meninx, an island near the Syrtis Minor; on the Gætulian shore of the Atlantic ocean, in Africa, and at the Tænarian promontory in the Peloponnesus.

37. *Parva rura*—Alluding to his Sabine farm.

38. *Spiritum, &c. — Camenae* — "some slight inspiration of the Grecian muse," i.e. some little talent for lyric verse.

39. *Parca non mendax*—"unerring (or truthful) fate." Cp. Carm. Sec. 35, and Persius, v. 48. *Dedit* governs *spernere*. *Malignum*—"spiteful," or "envious."

ODE XVII.—Tricolos tetrastrophos: Metre—The Alcaic or Horatian stanza, of which the two first verses are Greater Alcaic, the third an Archilochian, and the fourth a Lesser Alcaic: thus—

1, 2. ⏒ | – ⏑ | – – | – ⏑ ⏑ – | ⏑ ⏓ or ⏒ – | ⏑ – | – ‖ – ⏑ ⏑ | – ⏑
3. ⏒ | – ⏑ | – – | – ⏑ | – ⏓ or ⏒ – | ⏑ – | – – | ⏑ – | –
4. – ⏑ ⏑ | – ⏑ ⏑ – | ⏑ – | ⏓ or – ⏑ ⏑ | – ⏑ ⏑ | – ⏑ | – ⏓

Addressed to Mæcenas, when languishing under a protracted fever, and afraid of death. Cp. Pliny Hist. Nat. viii. 51, and Seneca, Epist. 101. Written probably in the same year as the thirteenth Ode of this Book, since it appears that the bard had not yet paid his vow to Faunus.

SUBJECT—The poet endeavours to comfort his patron with the assurance that he loves him too well to be able to survive him; and after pointing out as remarkable coincidences in their lives that Mæcenas had once before been miraculously rescued from a dangerous illness, and that Horace had been similarly preserved from being crushed to death by the fall of a tree, he concludes by reminding him of his votive offerings to Jupiter, and at the same time declaring his own intention of sacrificing to Pan, implying that such a course was wiser than vexing themselves to death with unavailing complaints. It is a striking commentary on this Ode, and on Epode i. 5, to remember that Horace died suddenly, in the 57th year of his age, B.C. 8, having survived his patron only about a month, and that they were buried together on the slope of the Esquiline.

1. *Exanimas*—"dost thou kill," or "distress?" Cp. Sat. i. 4, 127.

2. *Amicum est*, φίλον ἐστί, a Grecism for *placet*—"it is agreeable."

3. After *obire* supply *mortem* or *diem supremum*. With *mearum, &c.—rerum*, compare Ode i. 1, 2.

5. *Meae partem animae*—"the one-half of my existence," a fond expression of intimate friendship. Cp. Ode i. 3, 8.

6. *Maturior vis*—"too early violence," i.e., an untimely death. *Quid, &c.—integer*—"why do I, the remaining portion, linger behind, neither equally dear to myself, nor surviving entire?" After *aeque* understand *atque prius eram* or *atque nunc sum*. Cp. Epist. i. 3, 29.

8. *Utramque ducet ruinam*—"will bring destruction to us both."

10. *Sacramentum*—A figurative allusion to the oath taken by the Roman soldiers, the terms of which were, that they would be faithful to their commander, and follow wherever he led, were it even to death.

11. *Utcunque*=*quandocunque*.

13. *Chimaerae*—See Notes, Ode i. 26, 21; and Virg. Æn. vi. 285.

14. *Gyas*—One of the giants that attempted to scale the heavens. He was hurled to Tartarus by the thunderbolts of

Jove, and there lay prostrate and in fetters. Cp. Ode iii. 4, 69.

16. *Justitiae*, Δίκη—The daughter of Jupiter and Themis, and sister of the Fates (Μοῖραι). *Placitumque*—For the position of the enclitic particle, see Notes, Ode i. 30, 6.

17. *Me — adspicit* — "presides over my existence." The reference is here to judicial astrology, according to which pretended science, the stars that appeared above the horizon at the moment of one's birth, as well as their particular positions with reference to each other, were supposed to exercise a decided influence upon, and to regulate the life of, the individual. Cp. Ode i. 11.

18. *Pars, &c.—horae*—"as the one or as the party having the greater influence over the hour of my birth." Though several stars were shining at the birth of a child, one was understood by the astrologers to predominate.

20. *Capricornus*—The rising and setting of Capricornus was usually attended with storms in the Mediterranean. Cp. Propertius, iv 1, 107. Hence the epithet *aquosus* is sometimes applied to this constellation. Cp. also Ode i. 3, 15. In astrology, Libra, Jupiter, Venus, and Luna were deemed favourable (ἀγαθοποιοί) while Scorpius, Capricornus, Saturnus, and Mars were regarded as inauspicious, (κακοποιοί).

21. *Utrumque, &c.—astrum* — "our respective horoscopes agree in a wonderful manner. The term *horoscope* is applied in astrology to the position of the stars at the moment of one's birth.

22. *Impio — Saturno* — "from wicked Saturn," or "to wicked Saturn," according as it is understood to be governed by *eripuit* or by *refulgens*. *Impius* refers to his cruelty towards his children.

23. *Refulgens*—"shining in direct opposition."

26. *Laetum—ter crepuit sonum*—"thrice raised the sound of joy." Acclamations raised by the people on account of the safety of Mæcenas. See Ode i. 20, 3.

27. *Cerebro* is governed by *illapsus*.

28. *Sustulerat*, for *sustulisset*. The indicative here imparts an air of liveliness to the representation, though in the conditional clause the subjunctive is used. As regards the allusion of the poet, compare Ode ii. 13.

29. *Mercurialium*—See Notes, Ode ii. 7, 13.

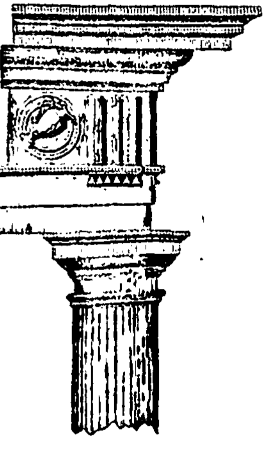
ODE XVIII.—Dicolos distrophos: Metre—The Trochaic, of which the first verse is a Trochaic Dimeter Catalectic, and the second a Catalectic Iambic Trimeter; or the two may be regarded as one Trochaic Tetrameter Hypercatalectic: thus—

1. — ⏑ — ⏑ | — ⏑ ⏓ or — ⏑ | — ⏑ | — ⏑ | ⏓
2. ⏒ — ⏑ ⏒⏒ | ⏒ — ⏑ — | ⏑ — ⏑ or ⏒ — | ⏑ ⏒⏒ | ⏒ — | ⏑ — | ⏑ — | ⏒ or
1, 2. — ⏑ — ⏑ | — ⏑ ⏓ ⏒ | — ⏑ ⏒⏒ ⏒ | — ⏑ — ⏑ | — ⏒

Addressed to the covetous. Date of composition uncertain.

Subject—The poet depicts the superiority of his own condition to that of the covetous, and the worthlessness of riches to their owner at death. Cp. Ode ii. 15; and iii. 24.

1. *Aureum* (= *auratum*) — *lacunar* — 'the golden fretted or pannelled ceiling." See Note, Ode ii. 16, 11.



3. *Non trabes Hymettiae, &c.* — *recisas Africa*—"slabs of Hymettian marble do not press upon pillars hewn from the remotest part of Africa." *Trabes* may include the whole entablature—the architrave, frieze, and cornice, as exhibited in the preceding cut. Some, however, understand *trabes* in the sense of "beams" for the support of the roof, as in Ode iv. 1, 20, and read *recisae* for *recisas*, but apparently without the authority of any MS. For *Hymettus*, see Notes, Ode ii. 6, 14. With *Africa*, compare Epist. i. 10, 19. The white marble most esteemed by the Romans was obtained from Hymettus, Pentelicus, Paros, and Lunense Italicum; the yellow from Numidia and Lybia, now called *giallo antico*; the green from Tænarus; the white with red veins and spots from Synnada and Mygdonia, and that with green veins and spots from Carystus.

5. *Neque, &c.—occupavi*—"nor have I as an unrecognized heir, seized upon the palace of an Attalus," as Aristonicus did, "being sufficiently happy with my single Sabine farm" (line 14). The riches of Attalus had become a proverb in the time of Horace. See Note, Ode i. 1, 12.

7. *Nec, &c.—clientelae*—"nor do honoured female dependants spin for me Laconian

purple," i.e., wool died with Laconian purple, implying very great riches and power on the part of the patron. Cp. Notes, Ode ii. 16, 35.

9. *At fides, &c.—est (mihi)*—"but I have integrity, and a liberal vein of talent." *Vena* is a metaphor derived from the language of miners, and here appropriately employed, since there is so much allusion to quarries.

12. *Potentem amicum*—Alluding to Mæcenas.

14. With *Sabinis* supply *praediis* or *agris*.

17. *Tu, &c.—funus*—"*whilst* thou, on the verge of death, are contracting for the cutting of marble," to ornament thy dwelling. *Locare*, *locatio*, and *locator*, are correlative to *conducere*, *conductio*, and *conductor*, or *redimere*, *redemptio*, and *redemptor*, the former signifying "to let," or "give out on contract," the latter "to hire," or "to undertake." Cp. Ode iii. 1, 35.

20. *Marisque Baiis*—Baiæ, on the Campanian shore, in the neighbourhood of Cumae, was the favourite watering-place of the Roman nobility, and adorned with beautiful villas. There were numerous warm springs also in its vicinity, which were considered to possess salutary properties for various disorders.

21. *Summovere litora*—"to remove the shores," i.e., to erect moles on which to build splendid structures amid the waters. Cp. Ode ii. 15, 2, 3; and iii. 1, 33, &c.

22. *Parum, &c.—ripa*—"not rich enough with the shore of the main land," i.e., not satisfied with the limits of the land.

23. *Quid quod, &c.—terminos*—"what shall I say of this, that thou art ever removing the neighbouring land-marks?" i.e., Why need I tell of thy removing the land-marks of thy neighbour's possessions. The allusion is to the rich man's encroaching on the grounds of an inferior. *Quid quod* is more emphatic than *quid*, and equivalent to *quid dicam de eo quod*.

24. *Ultra—salis*—"leapest over." *Salio* is here used to express the contemptuous disregard of the powerful man for the rights of his dependants.

26. *Avarus*—"prompted by cupidity."

27. *Ferens*—"bearing, each."

28. *Sordidos*—"squalid," i.e., in the habiliments of extreme poverty.

29. *Nulla, &c.—herum*—"and yet no home awaits the rich master with greater certainty than the destined limit of rapacious Orcus." *Fine* beautifully marks the last limit of our earthly career. Some editions have *sede* instead of *fine*. *Finis* is used in the feminine, also in Epode 17, 36, and by some of the best writers.

32. *Quid ultra tendis*—"why strivest thou for more?" Death must overtake thee in the midst of thy course. *Aequa tellus—recluditur*—"the impartial earth (lit. is opened) opens."

34. *Regumque pueris*—The allusion is to the wealthy and powerful. *Satelles Orci*=Charon.

35. *Callidum Promethea*—Alluding to some fabulous legend respecting Prometheus which has not come down to us.

36. *Hic*—Orcus. Cp. Epist. ii. 2, 179.

37. *Tantali genus*—Pelops, Atreus, Thyestes, Agamemnon, Orestes.

38. *Levare* is governed by *vocatus*, and equivalent in prose to *ut levet*.

40. *Vocatus, &c.—vocatus*, *κἄκλητος, ἄκλητοι*—"whether called or not," lit., "called and not called," in allusion, probably, to the well known fable of the Old Man and Death.

ODE XIX.—Tricolos tetrastrophos: Metre—The Alcaic or Horatian, of which the two first verses are Greater Alcaic, the third an Archilochian, and the fourth a Lesser Alcaic: thus—

1, 2. ⏓ | — ⏑ | — — | — ⏑ ⏑ — | ⏑ ⏓ or ⏓ — | ⏑ — | — ‖ — ⏑ ⏑ | — ⏑ ⏓
3. ⏓ | — ⏑ | — — | — ⏑ | — ⏓ or ⏓ — | ⏑ — | — — | ⏑ — | ⏓
4. — ⏑ ⏑ | — ⏑ ⏑ — | ⏑ — | ⏓ or — ⏑ ⏑ | — ⏑ ⏑ | — ⏑ | — ⏓

This Hymn, in honour of Bacchus (Dionysus), is probably an imitation of some Greek dithyrambic.

SUBJECT—The praises of Bacchus, as overheard by the poet, when sung by the deity himself to his attendant nymphs and satyrs.

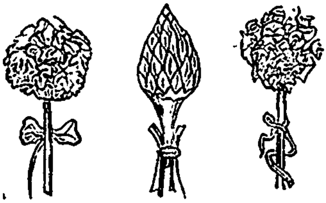
1. *Carmina—docentem*—"dictating strains," i.e., teaching how to celebrate his praises in song. Compare the Greek form of expression *διδάσκειν δρᾶμα*. As the "strains" have reference to the mysteries of the god, the scene is laid in *remotis rupibus*, "amid rocks far distant from the haunts of men."

4. *Acutas*—"attentively listening," literally, "pricked up to listen."

5. *Evoe!*—The poet now feels himself under the powerful influence of the god, and breaks forth into the well known cry of the Bacchantes, when they celebrate the orgies. See Notes, Ode i. 18, 9. *Recenti, &c.—laetatur*—"my mind trembles with recent dread, and, my bosom being filled with the inspiration of Bacchus, is agitated with troubled joy." Both *trepidat* and *laetatur* refer to *mens*, and *turbidum* is to be construed as equivalent to *turbide*. The arrangement of the whole clause is purposely involved, that the words may, by their order, yield a more marked echo to the sense.

8. *Gravi metuende thyrso*—Bacchus was thought to inspire with fury by hurling his thyrsus, which was a long pole, having its head sometimes ornamented by a fir cone,

and sometimes by ivy or vine leaves, as in the subjoined illustrations.



9. *Fas, &c.—cantare—*"it is allowed me to sing of the stubbornly-raging Bacchantes," &c., i.e., my piety toward the god requires that I sing of, &c.

10. *Viniquefontem, &c.—*The poet enumerates the gifts bestowed upon man in earlier ages, by the miraculous powers of the god. At his presence all nature rejoices, and, under his potent influence, the earth, struck by the thyrsi of the Bacchantes, yields wine and milk, while honey flows from the trees. The imagery is here decidedly Oriental, and must remind us of that employed in many parts of the sacred writings.

12. *Iterare—*"to tell again and again of,"

14. *Honorem=ornamentum* or *decus.* The allusion is to the crown of Ariadne *(corona borealis)*, one of the constellations, consisting of nine stars. The epithet *beatae*, applied to Ariadne, who was the daughter of Minos and Pasiphaë, refers to her having been translated to the skies, and made one of the "blessed" immortals. Cp. Ovid, Fast. iii. 459-516. *Penthei—*Alluding to the legend of Pentheus, king of Thebes, who was torn in pieces by his own mother and her sisters, and his palace overthrown by Bacchus.

16. *Lycurgi* — Lycurgus, king of the Edones in Thrace, punished for having driven the infant Bacchus from his kingdom.

17. *Tu flectis, &c. — barbarum —* "thou turnest back the courses of rivers, thou swayest the billows of the Indian sea," alluding to the wonders performed by Bacchus, in his fabled conquest of India and other regions of the east. The rivers here meant are the Orontes and Hydaspes.

18. *Tu separatis, &c.—crines—*"on the lonely mountain tops, moist with wine, thou confinest, without harm to them, the locks of the Bacchantes with a knot of vipers," i.e., under thy influence the Bacchantes tie up their locks, &c.

20. *Bistonidum = Baccharum* — Literally, "of the female Bistones."

23. *Leonis unguibus*—Bacchus was fabled to have assumed on this occasion the form of a lion.

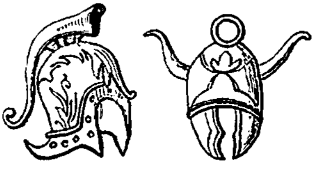
24. *Mala—*"jaw,"=*ore—*"mouth."

25. *Quamquam, &c. — dictus —* "though said to be fitter for dances and festive mirth."

26. *Non sat idoneus—*"not equally well suited." *Ferebaris—*"thou wast reported."

27. *Sed, &c.—belli—*"yet on that occasion thou, the same deity, didst become the arbiter of peace and of war." The poet means to convey the idea, that the intervention of Bacchus alone put an end to the conflict. Had not Bacchus lent his aid, the battle must have been longer in its duration, and different, perhaps, in its issue.

29. *Insons—*"without offering to harm." Bacchus descended to the shades for the purpose of bringing back his mother Semele. *Aureo cornu decorum*—A figurative illustration of the power of the god. The horn was the well known emblem of power among the ancients. The following are specimens of horned helmets which were sometimes bestowed on meritorious soldiers by their commanding officers.



30. *Leniter atterens caudam* — "gently wagging his tail," as if inviting you to approach.

31. *Recedentis—*"when you left," lit. "of you leaving."

ODE XX.—Tricolos tetrastrophos: Metre—The Alcaic or Horatian, of which the two first verses are Greater Alcaic, the third an Archilochian, and the fourth a Lesser Alcaic; thus—

1, 2. ⏓ | — ⏑ | — — | — ⏑ ⏑ — | ⏑ ⏒ or ⏓ — | ⏑ — | — ‖ — ⏑ ⏑ | — ⏑ ⏒
3. ⏓ | — ⏑ | — — | — ⏑ | — ⏒ or ⏓ — | ⏑ — | — — | ⏑ — | ⏒
4. — ⏑ ⏑ | — ⏑ ⏑ — | ⏑ — | ⏒ or — ⏑ ⏑ | — ⏑ ⏑ | — ⏑ | — ⏒

An epilogue addressed to Mæcenas, in which the bard predicts his own immortality and fame as a poet, and concludes by repudiating the usual accompaniments of a funeral, and the empty honours of a tomb.

1. *Non, &c.—vates—*"a bard of double form, I shall be borne through the liquid air on no common, no feeble pinion." The epithet *non usitata* has reference to Horace being the first of Roman lyrists, and *biformis* implies that, though transformed into a swan, the favourite of Apollo, he is still a poet.

4. *Invidiaque major*—"and beyond the reach of envy," or, "and *becoming* superior to envy." Cp. Ode iv. 3, 16.

5. *Pauperum sanguis parentum*—"though the offspring of humble parents." Cp. Sat. i. 6, 46, and ii. 6, 47, &c.

6. *Non ego* is repeated to render the assertion more emphatic. *Quem vocas, dilecte Maecenas*—"whom thou, O beloved Mæcenas, art (or, art in the habit of) inviting." Cp. Ode ii. 18, 10, and see i. 20, 5; Epode 3, 20, and 14, 5, for similar expressions. The Scholiasts place a comma after *dilecte*, and explain *quem vocas, dilecte, Maecenas*, as "whom thou, O Mæcenas, stylest thy beloved *friend*." The former is the natural construction. Those who are in favour of the latter, refer to Luke vi. 46, and Ovid, Am. i. 7, 19. For *vocas*, Bentley conjectures *vocant*, and considers *pauperum sanguis parentum* in apposition to *quem*; thus—"I whom *my rivals* style the blood of poor parents."

9. *Jamjam, &c.—pelles*—"now, even now, the rough skin is settling down on my legs." The transformation is already begun: my legs are becoming those of a swan.

11. *Superna*—The neut. plur. used adverbially is found in some MSS. for *supernè*—"above." *Nascunturque leves—plumae*—"and the downy (lit. smooth) plumage is forming."

13 *Daedalio ocior*—A similar hiatus occurs in Ode i. 28, 24: Epode 5, 100, and 13, 3, and a similar Greek form of the adjective is found in Ode i. 1, 34; ii. 6, 5. For *ocior*, one MS. gives *notior*, and Bentley conjectures *tutior*.

14. *Bospori*—See Notes, Ode ii. 1, 3, 14.

15. *Syrtesque Gaetulas*—See Notes, Ode i. 22, 5. *Canorus ales*—"a melodious bird." Cp. Ode i. 6, 2; iv. 2, 25; 3, 20, and Virg. Ecl. ix. 27.

16. *Hyperboreosque campos*—"and the Hyperborean fields," i.e., the farthest plains of the north.

17. *Et qui dissimulat, &c.*—Alluding to the Parthian. The Marsi were regarded as the bravest portion of the Roman armies, and hence *Marsae* is here equivalent to *Romanae*. See Notes, Ode i. 2, 39.

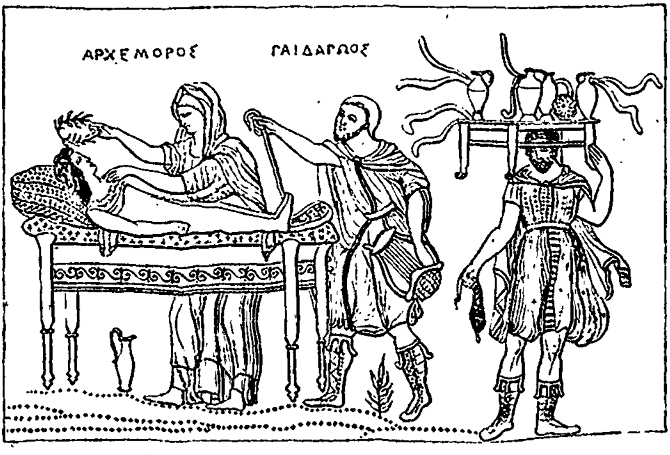
18. *Dacus*—See Notes, Ode i. 35, 9.

19. *Geloni*—See Notes, Ode ii. 9, 23. *Peritus—Iber*—"the learned Spaniard." Cp. Epist. i. 20. 13.

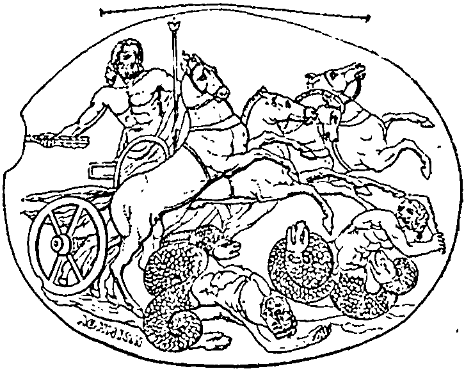
20. *Rodanique potor*—"and he who drinks of the Rhone," i.e., the native of Gaul.

22. *Turpes*—"unbecoming," with reference to the *praeficae*.

24. *Supervacuos*—The poet will need no tomb: death will never claim him for his own, since he is destined to live for ever in the praises of posterity. *Supervacuus* is first used by Horace. *Supervacaneus* is preferred by Cicero and earlier writers.



[Funeral Ceremonies. *Panof. Bild. Antik. Leben.*]



[JUPITER AND TITANS—*Müll. Denk. der Alt. Kunst.*]

BOOK III.

ODE I.—Tricolos tetrastrophos: Metre—The Alcaic or Horatian, of which the two first verses are Greater Alcaic, the third an Archilochian, and the fourth a Lesser Alcaic: thus—

1, 2. ⏓ | – ⏑ | – – | – ⏑ ⏑ – | ⏑ ⏒ or ⏓ – | ⏑ – | – ‖ – ⏑ ⏑ | – ⏑ ⏒
3. ⏓ | – ⏑ | – – | – ⏑ | – ⏒ or ⏓ – | ⏑ – | – – | ⏑ – | ⏒
4. – ⏑ ⏑ | – ⏑ ⏑ – | ⏑ – | ⏒ or – ⏑ ⏑ | – ⏑ ⏑ | – ⏑ | – ⏒

SUBJECT—The folly of ambition, and the wisdom of being satisfied with a competency.

This and the five following Odes appear to have been written about B.C. 26, when Augustus was anxious to effect the social reformation of his subjects. The first stanza of this Ode is generally regarded as an introduction to the whole six.

1. *Odi, &c.—arceo*—"I hate and drive away the unconsecrated rabble" *Profanus* (from *pro* and *fanum)* is opposed to *fanaticus*, and properly applies to anything that is not within a consecrated place.

2. *Favete linguis*—"abstain from words of evil omen," lit., "be propitious with your tongues." Cp. Virg. Æn. v. 71, *ore favete*, and Æn. vi. 258, *Procul, O procul, este profani*. As priest of the muses the poet employs one of the forms of expression by which religious silence and attention were enjoined on those who were present when a sacrifice was offered to the gods. *Carmina non prius audita*—"strains not heard before," in lyric verse.

4. The poet professes to instruct only "maidens and boys," who might be supposed as not yet hopelessly involved in the vices and extravagances of their parents.

5. *Regum, &c.—moventis*—"the sovereignty of (lit. kings to be dreaded) dread kings (lit. is) extends only over their own herds, *that* of Jupiter, *who is* illustrious for his triumph over the giants, and moves the universe with his eyebrow, over kings themselves," and consequently happiness does not depend upon rank. "*Herds*" are here contemptuously used for "subjects," and kings represented as ποιμένες λαῶν. With *supercilio*, compare Hom. Il. i. 528, and Virg. Æn. ix. 106.

9. *Est ut=accidit ut*, or *verum est ut* in prose, and equivalent to ἔστι ὅτι or ἔστι ὅπως, as in Epist. i. 12, 2. *Est ut, &c.—sulcis*—"it happens that one man arranges his trees at greater distances in the trenches than another," i.e., possesses wider domains. The Romans were accustomed to plant their vines in the form of a quincunx ⁙ Bentley prefers *esto ut*, i.e., "grant (or suppose) that."

10–16. Here the argument is: one candidate for the consulship may be "of nobler birth," another "superior in character and reputation," and both be defeated by one who has "a greater crowd of retainers;" but the successful as well as the unsuccessful must die. For *campum* see Notes, Ode i. 8, 4. *Meliorque famu=famaque melior* in prose. See Notes, Ode i. 30, 6. With *necessitas*, compare Ode i. 35, 17, and for *sortitur insignes et imos*—"determines the lot of the distinguished and the lowest." See Notes, Ode ii. 3, 26.

17. *Destrictus ensis*—An allusion to the well-known story of Damocles and the elder Dionysius, tyrant of Syracuse. Cp. Cic. Tusc. Disp. v. 21, and Persius, iii. 40. For *destrictus*, Cruquius and others read *districtus*.

18. *Siculae dapes*=*conquisitissimae epulae*—"the most exquisite viands," lit., "Sicilian dainties," *Siculae* referring to the country of Damocles and Dionysius, and also to the proverbial luxury of the inhabitants of Sicily. Cp. Plato de Rep. iii. p. 104.

19. *Elaborabunt* (*ei*)—"will be able to produce *to him*," lit. "will elaborate *for him*," the verb implying both pains and skill in the preparation.

20. *Avium citharaeve cantus*—"the melody of birds or of the lyre." Mæcenas is said, (Seneca de Providentia, iii.) to have sought sleep from the sound of distant music.

21. The *re* in *reducent* refers to the refreshing sleep which he used to enjoy before he was disturbed by the fear of impending death.

22. *Virorum* may be taken as governed either by *somnus* or by *domos*. If the former is preferred with *domos*, supply *eorum*, and compare Eccles. 5, 12.

24. *Zephyris agitata Tempe*—"Tempe fanned by the western breezes." *Tempe* is here put for any beautiful shady vale. See Notes, Ode i. 7, 4.

25. According to the poet, the man "who desires merely what is sufficient for his wants," is free from all the cares that bring disquiet to those who are either already wealthy, or are eager in the pursuit of gain. His repose is neither disturbed by shipwrecks, nor by losses in agricultural pursuits.

27. *Arcturi*—Arcturus (ἄρκτος, οὐρὰ,) is a star of the first magnitude, in the constellation of Bootes, near the tail of the Great Bear. Its setting, (iv. Kal. Nov.,) was usually accompanied by storms.

28. *Haedi*—The *haedi*, or kids, are two stars on the arm of Auriga, whose rising, (Prid. Non. Oct.) was also attended by stormy weather.

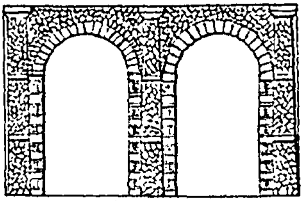
30. *Mendax*—"deceitful," i.e., "which disappoints his expectations." Cp. Epist. i. 7, 87, and Ode iii. 16, 30. *Arbore* refers probably in particular to the olive. *Aquas*—"the excessive rains."

31. *Torrentia agros sidera*—"the constellations which parch the fields," alluding particularly to Sirius, or the dog-star, at the rising of which the trees are apt to contract a kind of blight or blast, termed *sideratio*, and occasioned by the excessive heat of the sun.

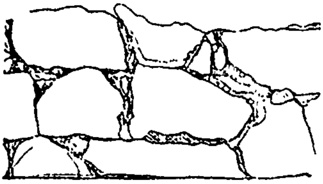
33. *Contracta pisces, &c.—molibus*—Cp. Ode ii. 15, 1; ii. 18, 21; Epist. i. 1, 84; and Tibullus, ii. 3, 45.

34. *Huc—demittit*—"lets down hither," i.e., into the sea. *Frequens—redemptor cum famulis*—"many a contractor with his attendant workmen." See Notes, Ode ii. 18, 18.

35. *Caementa*—By *caementa* are meant rough and unhewn stones, as they come from the quarry, whether large, and used in laying foundations, or small, and used for the purpose of filling up, as in the annexed woodcuts. The first of these represents a portion of Mæcenas' villa at Tibur



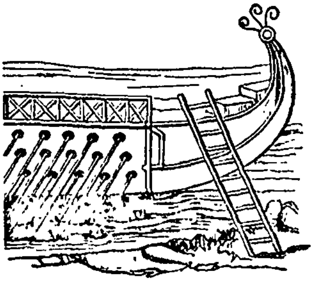
(Tivoli): the other, a small part of the ancient walls of Tiryns. The former was built with, the latter without mortar.



36. *Terra fastidiosus*—"spurning the land," i.e., disdaining the limits of the land. Cp. Ode ii. 18, 22: *Parum locuples continente ripa.*

37. *Timor et Minae*—"fear and the threats of conscience."

39. *Aerata triremi*—"from the brazen-beaked trireme, or war-galley, with three banks, or tiers of oars." The following cut exhibits the way in which these were placed, diagonally, one above another. See Notes, Ode ii. 16, 21, for the appearance of the beaks (*rostra*).



41. *Phrygius lapis*—Referring to the marble of Synnada. See Notes, ii. 18, 3.

42. *Purpurarum sidere clarior—usus*—„ the use of purple coverings, brighter than any star." With *purpurarum* supply *vestium et stragularum*, and construe *clarior* as if agreeing with them in case.

43. *Falerna vitis*—See Notes, Ode i. 20, 9.

44. *Achaemeniumve costum*—"or Eastern nard." *Achaemenium* is equivalent literally to *Persicum* (i.e., *Parthicum*), and so called from Achæmenes, the first king of Persia. See Notes, Ode ii. 12, 21, and i. 2, 22.

45. *Invidendis* — "calculated to excite envy." Cp. Ode ii. 10, 7. *Novo—ritu*—"in a new style of magnificence."

47. *Cur, &c.—operosiores*—"why shall I exchange my Sabine vale for more troublesome riches?" i.e., for riches that only bring with them a proportionate increase of care and trouble. *Valle*, as marking the instrument of exchange, is put in the ablative. See Notes, Ode i. 16, 26, and i. 17, 2.

ODE II.—Tricolos tetrastrophos: Metre—The Alcaic or Horatian, of which the two first verses are Greater Alcaic, the third an Archilochian, and the fourth a Lesser Alcaic; thus—

1, 2. ⏓ | – ⏑ | – – | – ⏑ ⏑ – | ⏑ ⏒ or ⏓ – | ⏑ – | – ‖ – ⏑ ⏑ | – ⏑ ⏒
3. ⏓ | – ⏑ | – – | – ⏑ | – ⏒ or ⏓ – | ⏑ – | – – | ⏑ – | ⏒
4. – ⏑ ⏑ | – ⏑ ⏑ – | ⏑ – | ⏒ or – ⏑ ⏑ | – ⏑ ⏑ | – ⏑ | – ⏒

Subject—The poet exhorts his luxurious countrymen to restore the strict discipline of former days, and train up the young to an acquaintance with the manly virtues which once graced the Roman name.

Written probably in B.C. 26. See Notes at the commencement of last Ode.

1. *Amice*, ἀγαπητῶς, is probably an adv. — "kindly, or cheerfully" = *libenter*, *molliter*, or *clementer*, and opposed to *moleste*. Some place a comma before and after it, as the vocative of *amicus*, apparently forgetting that the *e* is long. Lambinus and Bentley read *amici*—"O friends," though *puer* seems to imply that, like the first ode, it is addressed to the young. For *pauperiem*, see Notes, Ode i. 1, 18.

2. *Robustus, &c. — condiscat* — "let the sturdy youth learn by fierce warfare." Roman youths might be called upon to serve in the army at the age of seventeen. Some consider that *acri militia* depends on *robustus*, "made strong by fierce warfare."

5. *Sub divo*—"in the open air," i.e., in the field. *Trepidis—in rebus*—"amidst alarming events." The poet means that, when his country calls, the young soldier is to obey the summons with alacrity, and not to shrink from exposure to the elements.

6. *Illum*=*talem*. *Hosticus* is the poetic form of *hostilis*, as *civicus* and *genticus* for corresponding forms in *ilis*.

7. *Matrona bellantis tyranni*—"the consort of a warring monarch." *Bellantis* is here equivalent to *cum Populo Romano bellum gerentis*.

8. *Et adulta virgo*—"and his grown-up, unmarried daughter." Cp. the scene in Hom. Il. iii. 154.

9. *Suspiret, &c.—caedes*—"sigh, alas! lest her betrothed prince, inexperienced in battle, should provoke a lion, dangerous (lit. rough) to be touched, whom blood-thirsty rage is hurrying through the midst of carnage." *Agmina* is properly applied to troops in marching order, *acies* to those in order of battle. *Tactu* is generally regarded as an ablative, depending on *lacessat*, and not, as here, a second supine after *asperam*. Cp. Hom. Il. xx. 172, in favour of the latter.

13. With this, compare Ode iv. 9, 51, &c., and Tyrtaeus, 7, 1.

14. This is a translation of a line from Simonides, Fragm. 51: Ὁ δ' αὖ θάνατος κίχε καὶ τὸν φυγόμαχον.

16. *Poplitibus timidoque tergo* — "the houghs and cowardly back," parts as large and vulnerable as those displayed by the brave, and far less easily protected.

17. *Virtus, &c.—sordidae*—"virtue unacquainted with a disgraceful defeat," implying that defeat is no disgrace to a virtuous candidate for distinction, though it may be so to the constituents by whom he is rejected. Cp. Ode ii. 2, 17, and iv. 9, 39. &c.

18. *Intaminatis*—A ἅπαξ λεγόμενον for *incontaminatis*—"unsullied, or untarnished."

19. *Secures*—A figurative allusion to the axe and fasces of the lictors, the emblems of office. See Notes, Ode ii. 16, 9.

20. *Arbitrio popularis aurae* — "at the caprice of popular favour," which *aurae* implies is as fickle as the breeze.

21. *Recludens, &c. — coelum* — "opening heaven to those (lit. not having deserved to die) who have merited immortality."

22. *Negata—via*—"by a way denied to others," i.e., by means peculiarly her own.

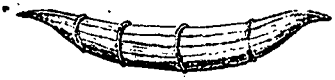
23. *Coetusque, &c.—penna*—"and with rapid pinion, spurns the vulgar herd, and the (lit. damp earth) cloudy atmosphere of earth."

25. *Est, &c.—merces*—"faithful silence also has a safe reward." This, too, is a translation of another verse from the same poem of Simonides referred to in line 14: Ἔστι καὶ σιγᾶς ἀκίνδυνον γέρας. From Plutarch's Apothegms, (Aug. 7,) we learn that this was a favourite maxim with the Emperor.

26. *Vetabo (ne is), &c.—sit*—"I will not allow that man," &c. *Qui Cereris sacrum, &c.*—Those who divulged the Mysteries were punished with death, and their property was confiscated.

27. *Sub isdem—trabibus*—"under the same roof." See Notes, Ode ii. 18, 3.

29. *Phaselon*—A Greek acc. for *phaselum*. *Phaselus* or *faselus*, φασηλος, is properly "the pod of a kidney-bean," and applied, by way of resemblance, to a light Egyptian vessel which would be easily swamped. It was made of the papyrus, of wicker-work, and sometimes of earthen ware, (*fictilis*, Juv. Sat. xv. 127.) The preceding represents one of papyrus, from an ancient gem. For *Diespiter*, see Notes, Ode i. 34, 5.



30. *Incesto addidit integrum*—"involves the innocent with the guilty," lit. "has added the innocent to the impious."

31. *Raro, &c.—claudo*—"seldom has punishment, though lame of foot, failed to overtake the wicked man who goes before her," i.e., justice, though often slow, is almost always sure, although the culprit may not think so till he is apprehended.

ODE III.—Tricolos tetrastrophos: Metre—The Alcaic or Horatian, of which the two first verses are Greater Alcaic, the third an Archilochian, and the fourth a Lesser Alcaic; thus—

1, 2. ⏓ | – ⏑ | – – | – ⏑ ⏑ – | ⏑ ⏒ or ⏓ – | ⏑ – | – ‖ – ⏑ ⏑ | – ⏑ ⏒
3. ⏓ | – ⏑ | – – | – ⏑ | – ⏒ or ⏓ – | ⏑ – | – – | ⏑ – | ⏒
4. – ⏑ ⏑ | – ⏑ ⏑ – | ⏑ – | ⏒ or – ⏑ ⏑ | – ⏑ ⏑ | – ⏑ | – ⏒

SUBJECT—Justice, perseverance, and contentment are enforced, by the illustrious example of Hercules, Pollux, Bacchus, Romulus, and Augustus; and Juno is made to predict the glory of the Roman Empire, and the deification of Augustus, provided he would not transfer the seat of government from Rome to Troy, as Julius Cæsar is said to have intended (Suet. Jul. Cæs. 79).

Written probably in B.C. 26. See Notes, Ode iii. 1.

1. *Tenacem propositi*—"firm to his purpose." Cp. Epist. i. 13, 11.

2. *Civium, &c.—jubentium*—"the burning rage of his fellow-citizens enjoining evil measures." *Volumus, jubemusque* was the formal reply of the people to the *velitis jubeatis, Quirites?* of the tribunes when a law was passed.

3. *Instantis tyranni*—"of a threatening despot."

4. *Mente quatit solida*—"shakes from his settled resolution." In this noble stanza, that firmness alone is praised which rests on the basis of integrity and justice.

5. With *dux*, compare Ode ii. 17, 19, and for *Hadriae*, see Notes, Ode i. 3, 15.

6. *Magna*—"mighty, or powerful," agreeing with *manus*, and not governed by *fulminantis*, in the sense of "lofty."

7. *Si fractus illabatur orbis*=*si ruat caelum*.

9. *Hac arte*=in prose, to *hac via*, or *hac ratione*—"by this means," i.e., by integrity and firmness of purpose. *Vagus Hercules*—"the roaming Hercules."

10. *Enisus*—"by dint of perseverance," lit. "having struggled out and out." *Innisus*, or *innixus*—"having struggled on." The latter forms are found in a few MSS. Cp. Ode iv. 8, 29, and Epist. ii. 1, 5. *Igneas*—"starry."

11. *Quos inter*—An anastrophe for *inter quos*. *Augustus*—This title was conferred on Octavianus, B.C. 27, and shows that this Ode is not likely to have been written earlier.

12. *Purpureo—ore*—"with rosy (or empurpled) lips." *Bibit*—"quaffs," the present being more emphatic than the future, which is found in some MSS.; and it should be remembered that Augustus was deified before death.

13. *Hac* (*arte*)—"for this." *Merentem*—"deserving *the honour*"=*merito*—"deservedly."

14. *Vexere te*—"bore thee *to the skies*." Bacchus is represented by the ancient fabulists, as returning in triumph from the conquest of India and the East in a chariot drawn by tigers, the fiercest animals in India. He is now described as having ascended to the skies by the same singular species of apotheosis. *Indocili*—"untractable," namely, by any other.

16. *Martis, equis, &c.*—Observe the variety of diction in the phrases, *arces attigit igneas; quos inter Augustus recumbens; vexere tigres;* and *Acheronta fugit*, all expressive of the same idea, the attainment of immortality.

17. *Gratum, &c.—divis*—"after Juno had uttered what was pleasing to the gods, deliberating in council." Juno's speech was pleasing to the gods, because they were in favour of the proposed deification of Romulus.

18. The order of construction is, *Judex fatalis incestusque, et mulier peregrina, vertit in pulverem Ilion, Ilion, damnatum mihi castaeque Minervae, cum populo et fraudulento duce, ex quo Laomedon destituit deos pacta mercede.*

19. *Fatalis, &c.—peregrina*—"a judge, the fated (i.e., foretold by his mother's dream to be the) author of his country's ruin, and impure in his desires, and a female from a foreign land," alluding to Paris and Helen, and the apple of discord, which he assigned to Venus, in preference to Juno and Minerva.

21. *Ex quo* (*tempore*)—"from the time when." *Destituit, &c.—pacta*—"defrauded the gods of their stipulated reward," alluding to the fable of Laomedon's having refused to Apollo and Neptune their promised recompense for building the walls of Troy.

See Hom. Il. vii. 452, &c., and xxi. 442, &c. Observe that Juno ascribes her own and Minerva's wrath, not to the decision of Paris, but to Laomedon's perfidy.

22. *Mihi castaeque damnatum Minervae*—"consigned for punishment to me and the spotless Minerva." Condemned by the gods, and given over to these two deities for punishment. The idea is borrowed from the Roman law, by which an insolvent debtor was delivered over to the power of his creditors. Bentley prefers *damnatam*, as *Ilion* may be feminine as well as neuter. Cp. Ode iv. 9, 18, and i. 10, 14.

24. *Duce fraudulento*—"their perfidious prince," referring to Laomedon, and not, as many suppose, to Priam.

25. *Adulterae*—Some understand this to be a dative after *splendet*, others a genitive after *hospes*. The latter appears the preferable construction, in opposition to *Priami*.

26. *Famosus*—"notorious," or "infamous."

27. *Perjura*—Referring to Laomedon's crime.

28. *Refringit=retundit* or *repellit*—"repels."

29. *Nostris ductum seditionibus*—"protracted by our dissensions." Juno, Minerva, and Neptune favoured the Greeks; Apollo, Mars, and Venus, the Trojans.

31. *Invisum nepotem*—Romulus, grandson to Juno, through his father Mars.

32. *Troia—sacerdos*—Ilia.

34. *Ducere—succos*—"to quaff the juice." Several MSS. have *discere*—"to learn to know."

35. *Quietis*—"peaceful," in accordance with the Epicurean doctrine and poetically agreeing with "ranks," in preference to "the gods." Cp. Sat. i. 5, 101, and Virg. Æn. iv. 379.

37. *Dum=dummodo*—"provided."

38. *Exsules*—The Romans boasted of being the descendants of Æneas and the Trojans, and were exiles, consequently, from the land of Troy, the abode of their forefathers.

39. *Qualibet—in parte*—"in whatever other quarter it may please them to dwell."

40. *Busto insultet*—"trample upon the tomb," which was the greatest indignity that could be offered to the deceased.

42. *Celent*—"conceal therein." Cp. Epode 16, 10.

43. *Fulgens*—"in splendour." *Triumphatis*—"conquered," is used passively only by the poets and later prose authors.

45. *Horrenda late*—"an object of extensive dread," lit. "to be dreaded far and wide."

46. *Medius liquor*—"the intervening water," i.e., the straits of Gibraltar.

48. *Arva (Ægypti)*—At the other extremity of the Mediterranean, which may be here regarded as measuring the Roman empire.

49. *Aurum irrepertum*—"the gold of the mine." The common translation, "as yet undiscovered," involves an absurdity.

50. *Spernere=spernendo*, as in the next line, *cogere=cogendo*.

51. *Humanos in usus*—"to the purposes of man."

52. *Omne sacrum rapiente dextra*—"with a right hand plundering every thing sacred," is only another expression for boundless cupidity, which respects not even the most sacred objects.

53. *Quicunque, &c.—obstitit*—"whatever limit bounds the world." The perfect here, like the aorist in Greek, denotes what has been, and still exists.

54. *Tanget*—"she will reach," is a prophecy: *tangat*—"let her reach," a permission. Both forms are found; but the former occurs in most MSS., and the latter is preferred by some editors, from its corresponding to *extendat*. *Visere gestiens (eam partem), &c.—rores (sint)*—"eagerly desiring to visit that quarter in which the *Solar* fires are madly raging, and *that* in which clouds and (lit. rainy dews) dewy rains *prevail*." The allusion is to the torrid and frigid zones. Cp. Ode i. 22, 17, &c.

58. *Hac lege*—"on this condition." *Nimium pii*—The piety here alluded to is that which, according to ancient ideas, was due from a colony to the mother city.

61. *Alite lugubri*—"under mournful auspices." Cp. Ode i. 15, 5, and Epode 10, 1.

62. *Fortuna*—"the evil fortune."

64. Cp. Virg. Æn. i. 47, with Hom. Il. iv. 59, &c., and xvi. 432.

65. *Murus aëneus*—"a brazen wall," i.e., the strongest of ramparts.

66. *Auctore=conditore*. *Meis*—Juno was the tutelary deity of Argos.

70. *Desine, &c.—parvis*—"cease wantonly to relate the discourses of the gods, and to degrade lofty themes by lowly measures." See Notes, Ode iii. 2, 25.

ODE IV.—Tricolos tetrastrophos: Metre—The Alcaic or Horatian, of which the two first verses are Greater Alcaic, the third an Archilochian, and the fourth a Lesser Alcaic; thus—

1, 2. ⏒ | — ⏑ | — — | — ⏑ ⏑ — | ⏑ ⏓ or ⏒ — | ⏑ — | — ‖ — ⏑ ⏑ | — ⏑ ⏓
3. ⏒ | — ⏑ | — — | — ⏑ | — ⏓ or ⏒ — | ⏑ — | — — | ⏑ — | ⏓
4. — ⏑ ⏑ | — ⏑ ⏑ — | ⏑ — | ⏓ or — ⏑ ⏑ | — ⏑ ⏑ | — ⏑ | — ⏓

SUBJECT—After invoking Calliope, the poet professes entire confidence in the protection of the Muses; and, after ascribing to their benign influence the peaceful counsels of Augustus, he concludes by showing that mental power is superior to brute force.

Addressed to Calliope, and, like the preceding ones, written probably in B.C. 26, when the Emperor was meditating an expedition against the Britons on the one side, and against the Parthians on the other.

1. *Et dic age tibia*—"and come and sing with thy flute." See Notes, Ode i. 12, 1.

2. *Regina*—A general term of honour, as in Ode i. 30, 1, and 35, 1, unless we refer it to Hesiod, Theog. 79, where Calliope is described as προσφερεστάτη ἁπασέων (Μουσάων).

3. *Voce—acuta*—"with thy shrill-sounding voice.

4. *Fidibus citharaque*, a hendiadys for *fidibus citharae*—"on the strings of Apollo's lyre."

5. *Auditis?*—"do you hear her?" The poet fancies that the Muse, having heard his invocation, has descended from the skies, and is pouring forth a melodious strain. Hence the question, put to those who are supposed to be standing around, whether they also hear the accents of the goddess. Fea, one of the modern commentators on Horace, gives on conjecture *Audiris?*—"are you heard by me?" or "do you answer my invocation?" *Amabilis insania*—"a fond enthusiasm."

6. *Videor (mihi)*—"methinks." *Pios—sacros*—"sacred."

7. *Amoenae, &c.—aurea*—A beautiful zeugma—"through which the pleasing waters glide, and refreshing breezes blow."

9. *Fabulosae—palumbes*—"storied pigeons," or "doves celebrated in fable." Cp. Ode i. 22, 8. *Vulture*—Mount Vultur, now *Monte Vulture*, was situated in the neighbourhood of Venusia, the poet's native place, its southern slope being in Lucania, and the rest of it in Apulia.

10. *Nutricis—Apuliae*—"of my native Apulia." Observe the variation of quantity in *Āpūlo* and *Āpŭliae*, of which similar examples occur in many other proper names, such as *Prĭămŭs* and *Prīămĭdēs*; *Sĭcănŭs*, *Sīcănŭs*, *Sĭcānŭs*, and *Sīcănĭă*; *Ĭtălŭs*, *Ītălŭs*, and *Ītălĭă*; *Sērvĭlĭŭs* and *Sĕrvĭlĭŭs*; *Fīdēnae* and *Fĭdēnae*; *Bătăvŭs* and *Bātăvŭs*.

11. *Ludo fatigatumque somno*—"wearied with play, and overpowered with sleep."

13. *Mirum—ut*—"a source of wonder—how."

14. *Celsae nidum Acherontiae*—"the nest of the lofty Acherontia." Acherontia, now *Acerenza*, was situated on a hill difficult of access, south of Forentum, in Apulia. Its lofty situation gains for it, from the poet, the epithet of *nidum*.

15. *Saltusque Bantinos*—Bantia, now *Banzi*, or *Vanzi*, a town of Apulia, lay to the south-east of Venusia.

16. *Forenti*—Forentum, now *Forenza*, lay about eight miles south of Venusia, and on the other side of Mount Vultur. The epithet *humilis*, "lowly," has reference to its situation near the base of the mountain.

20. *Non sine dis animosus*—"deriving courage from the manifest protection of the gods." *Non sine dis*=οὐ θεῶν ἄτερ or οὐκ ἀθεεί. The deities here alluded to are the Muses.

21. *Vester, Camenae*—"under your protection, ye Muses." *Arduos Sabinos*—"the lofty country of the Sabines," alluding to the situation of his farm in the mountainous territory of the Sabines.

23. *Praeneste*—Præneste, now *Palæstrina*, was situate about twenty-three miles to the south-east of Rome, and a favourite place of resort for the wealthy Romans in summer. The epithet *frigidum*, in the text, alludes to the coolness of its temperature. *Tibur supinum*—"the sloping Tibur," so called from being on the slope of a hill. See Notes, Ode i. 7, 13.

24. *Liquidae Baiae*—"liquid (or bright) Baiæ," it being doubtful whether the epithet *liquidae* refers to Baiæ being washed by the sea, in opposition to the inland towns of *Tibur* and *Præneste*, or alludes to the clearness and purity of its atmosphere. See Notes, Ode ii. 18, 20.

25. *Fontibus*—The most celebrated of the springs sacred to the Muses were, Hippocrene, Castalia, Aganippe, and Pirene.

26. *Philippis versa acies retro*—"the army routed at Philippi," in Thrace, near the gold and silver mines of Mount Pangæus. See Notes, Ode ii. 7, 9.

27. *Devota (=dis inferis sacra) arbor*—"the accursed tree." Cp. Ode ii. 13.

28. *Palinurus*—A promontory on the west coast of Lucania, notorious for shipwrecks, now *Cape di Palinura*, and said to derive its name from the pilot of Æneas, (Virgil, Æn. vi. 380.) Nothing further is known of the poet's escape.

29. *Utcunque*—"as long as," or "provided."

30. *Bosporum*—See Notes, Ode ii. 13, 14.

32. *Assyrii=Syrii*—The name *Syria* itself, which has been transmitted to us by the Greeks, is a corruption of *Assyria*, and was first adopted by the Ionians who frequented those coasts, after the Assyrians of Nineveh had made this country a part of their empire. The allusion in the text appears to be to the inland deserts, the *Syriae Palmyrenae solitudines* of Pliny, (Hist. Nat. v. 24,) more than to the coast of Syria.

33. *Britannos hospitibus feros*—The Britons were said to sacrifice strangers. Cp. Tacitus, Ann. xiv. 30.

34. *Concanum*—The Concani were a people of Cantabria, in Hispania Tarraconensis. As a proof of their ferocity, the poet mentions their drinking the blood of horses intermixed with their liquor. The same horrid custom is ascribed to the Geloni by Virgil, Geo. iii. 461.

35. *Gelonos*—See Notes, Ode ii. 9, 23.

36. *Scythicum—amnem*—The Tanais, or river *Don*.

38. *Fessas cohortes addidit oppidis*—Alluding to the military colonies planted by Augustus at the close of the civil wars. The MSS. vary between *addidit*, *abdidit*, and *reddidit*, the last referring to disbanding troops, the others to placing them in winter quarters.

40. *Pierio—antro* has a figurative allusion to the charms of literary leisure. Pieria, originally a part of Thrace, formed subsequently the northern part of Mace-

donia, on the eastern side. It was fabled to have been the first seat of the Muses.

41. *Vos, &c.—almae*—"you, ye benign deities, both inspire Cæsar with peaceful counsels, and rejoice in having done so." A complimentary allusion to the mild and liberal policy of Augustus, and his patronage of letters and the arts. In reading metrically, *consilium et* must be pronounced *consil-yet*, like *princip-yum*, Ode iii. 6, 6.

44. *Fulmine sustulerit caduco*—"swept away with his descending thunderbolt." For *caduco*, Bentley conjectures *corusco*, "gleaming."

50. *Fidens—brachiis*, χείρεσσι πεποιθότες,—"trusting in their might," or "relying on the strength of their arms."

51. *Fratres*—The Aloidæ, Otus and Ephialtes. Cp. Ode i. 3, 19; Virg. Geo. i. 280; and Ovid, Met. i. 151. The allusion is now to the giants, who attempted to scale the heavens.

52. *Pelion*—Mount Pelion in Thessaly. *Olympo*—Olympus, on the coast of northern Thessaly, separated from Ossa by the vale of Tempe.

53-56. The mightiest of the giants are here enumerated. The Titans and giants are frequently confounded by the ancient writers.

58. *Avidus (pugnae)*—"eager for battle." Cp. Virg. Æn. xii. 430.

61. *Rore puro Castaliae*—"in the limpid waters of Castalia." The Castalian fount on Parnassus was sacred to Apollo.

63. *Lyciae—dumeta*—"the thickets of Lycia." *Natalem silvam*—"his native wood," on Mount Cynthus, in the island of Delos.

64. *Delius et Patareus Apollo*—"Apollo, god of Delos and of Patara." Patara, a town in the south of Lycia, below the mouth of the Xanthus, and celebrated for an oracle of Apollo—who was said to reside here during six months of the year, and during the remaining six at Delos, (Servius on Virgil; Æn. iv. 143.)

66. *Temperatum (consilio)*—"when under its control," i.e., when regulated by judgment. *Provehunt in majus*—"increase."

67. *Idem*—"they also," lit. "the same."

68. *Vires—animo moventes*—"brute force (lit. revolving in its mind) meditating."

69. *Gyas*—See Notes, Ode ii. 17, 14.

71. *Orion*—The well-known hunter and giant, and one of the sons of Terra.

73. *Injecta monstris*—A Grecism for *se injectam esse dolet, &c.*—"Earth grieves at being cast upon the monsters of her own production," an allusion to the overthrow and punishment of the giants, (Γηγενεῖς.) Enceladus was buried under Sicily, Polybotes under Nisyrus, torn off by Neptune from the isle of Cos, Otus under Crete, &c. (Apollod. i. 6, 2.) *Partus*—The Titans are now meant, who were also the sons of Terra, and whom Jupiter hurled to Tartarus.

75. *Nec, &c.—Aetnam*—"nor does the rapid fire consume Ætna placed upon *Enceladus*," i.e., nor is Enceladus able to liberate himself by burning Ætna. Pindar (Pyth. i. 31,) and Æschylus (Prom. Vinc. 373,) place Typhœus under this mountain.

77. *Tityi*—Tityos was slain by Apollo and Diana, for attempting to violate Latona.

78. *Ales*—The vulture. *Nequitiae additus custos*—"added as the avenger of his wickedness."

77. *Amatorem—Pirithoum*—"the amorous Pirithous," king of the Lapithæ, who, accompanied by Theseus, descended to Hades for the purpose of carrying off Proserpine, but was seized by Pluto, and bound to a rock with "countless fetters," *(trecentis catenis.)* Cp. Ode ii. 14, 16.

ODE V.—Tricolos tetrastrophos: Metre—The Alcaic or Horatian, of which the two first verses are Greater Alcaic, the third an Archilochian, and the fourth a Lesser Alcaic: thus—

1, 2. ⏒ | — ⏑ | — — | — ⏑ ⏑ — | ⏑ ⏓ or ⏒ — | ⏑ — | — ‖ — ⏑ ⏑ | — ⏑ ⏓
3. ⏒ | — ⏑ | — — | — ⏑ | — ⏓ or ⏒ — | ⏑ — | — — | ⏑ — | ⏓
4. — ⏑ ⏑ | — ⏑ ⏑ — | ⏑ — | ⏓ or — ⏑ ⏑ | — ⏑ ⏑ | — ⏑ | — ⏓

Subject—The poet commences by asserting the supremacy of Jupiter in heaven, and predicting that of Augustus on earth, after the subjugation of the Britons and Parthians, and then proceeds to commend the stubborn bravery of Regulus, and to deprecate the ransom of the prisoners who had consented to remain with the Parthians since the defeat of Crassus and his legions, in 53 B.C.

Written probably in B.C. 26, when Augustus was meditating war upon the Britons and Parthians.

1. *Caelo* is to be joined in construction with *regnare*. Cp. Lucan, iii. 318. *Tonantem*—"from his thundering," lit. "thundering." *Credidimus*, like the Aorist—"we believe, and always have believed."

2. *Praesens*—"on earth," opposed to *in caelo*. Cp. Ode i. 35, 2.

3. *Adjectis*—"being (i.e., after they shall have been) added," and "not having (or since they have) been added." Augustus was deified by his abject countrymen; but he did not conquer either Britain or Parthia. He was, however, flattered about this time, as we learn from Dion Cassius and Strabo, by some of the British chiefs sending him an embassy and presents, when they heard of his intended invasion; and Phraates, the Parthian king, in B.C. 20, in return for his son, restored the standards that had been taken from Crassus and Antony.

5. *Conjuge, &c.—maritus*—"the degraded husband by a foreign spouse." Cp. Ovid,

(Her. iv. 134,) *fratre marita*—"made wife by a brother." Some observe a sort of pun in *vixit*, as if the soldier only saved his life by marrying. To constitute a lawful marriage among the Romans, it was required that both the contracting parties be citizens and free. There was no legitimate marriage between slaves; nor was a Roman citizen permitted to marry a slave or a barbarian, such a connection being called *connubium*, not *matrimonium*. In this case the disgrace was double, the wife being a foreigner, and an enemy of Rome.

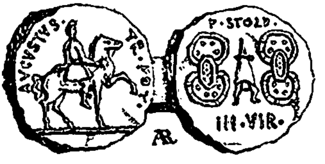
6. *Hostium*—"of our enemies," is in apposition to *socerorum*.

7. "Shame to the Senate, and our altered or degenerate character!" for tolerating such a disgrace.

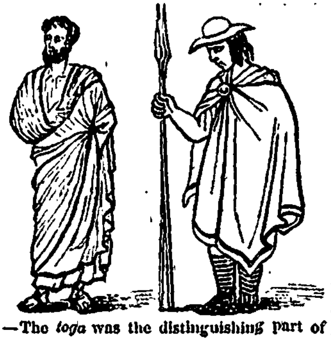
8. *In armis*—"in the service." Q. Labienus even accepted a command, and invaded Syria and Phœnicia, B.C. 40.

9. *Marsus et Apulus* agree with *miles*, in line 5. The Marsians and Apulians, the bravest portion of the Roman armies, are here taken to denote the Roman soldiers generally.

10. *Anciliorum*—The *ancilia* were "the sacred shields" carried round in procession by the Salii, or priests of Mars, and on the preservation of which the safety of the city was thought to depend. They had an oblong shape, with a semi-circular cavity on each side, as in the following illustration from a medal of Augustus. The figure between the shields represents a Salian *apex*. When they were carried through the city, they were attached in pairs, slung over a pole *(phalanga)*, and suspended between two priests. See Notes, Ode iii. 8, 10.



Similar irregularities of declension occur in *Saturnaliorum* and *Sponsaliorum*. *Togae*—The *toga* was the distinguishing part of the Roman dress, as the *pallium* was of the Greek. They were both outer garments, the former having somewhat the shape of a large Highland plaid, and the latter that of a lady's shawl. They were not always adjusted in the same way, but the foregoing cuts exhibit common methods of wearing them.



11. *Aeternaeque Vestae*—Alluding to the sacred fire kept constantly burning by the virgins in the temple of Vesta, as a pledge of the eternal duration of Rome.

12. *Incolumi Jove et urbe Roma*—"the capitol and the Roman city being safe," i.e., though the Roman power still remained superior to its foes. *Jove*=*Capitolio*, the capitol being the temple of *Jupiter Capitolinus*.

13. *Mens provida*—"the far-seeing mind."

14. *Dissentientis*—"refusing to consent."

15. *Foedis*—"dishonourable." The Carthaginians only wanted peace and an exchange of prisoners; but Regulus was too stern and barbarous a disciplinarian to admit of any alternative for a soldier but victory or death. Horace, the quondam tribune of Brutus, might, however, have drawn a distinction between captives and deserters. *Et exemplo trahentes, &c.*—*captiva pubes*—"and, by his example, bringing ruin to a future age, if the captive youth had not perished as unworthy of compassion." Cruquius' Scholiast gives *trahenti* for *trahentis*—"and a precedent pregnant with ruin to a future age." This reading is preferred by many eminent scholars, but it is not supported by any known MS. In line 17, the fifth syllable is short. Horace affords similar instances of this in other metres, as in Ode ii. 6, 14, and iii. 16, 26, but not in the Alcaic stanza, which led Glareanus to recommend *perirent*.

20. *Militibus*—"from our soldiery."

22. *Retorta*—"tied (or twisted) behind." *Libero*—"free-born," poetically with *tergo*, instead of *liberorum* with *civium*.

23. *Non clausas*—"not shut,"=*reclusas*—"open," which showed how little fear they had of the Romans.

24. *Marte—populata*—"that had been ravaged by our soldiery." Regulus, previous to his overthrow, had carried destruction to the very gates of Carthage.

25. *Scilicet*—"no doubt," or "forsooth," said ironically.

26. *Flagitio additis damnum*—"No! you only add loss to infamy," the negative being implied in the preceding pause.

28. *Refert*—"regains," "recovers." *Medicata fuco*—"when once stained by a dye."

29. *Nec, &c.*—*deterioribus*—"nor does true valour care (or desire) when it has once left them, to be restored, (lit. to those worse *than they were*,) to those who have become degenerate," i.e., the degenerate do not desire to recover lost valour.

34. *Marte*=*(bello)*—*altero*—"in another battle."

36. *Iners*—"without resistance."

37. *Hic, &c.*—*miscuit*—"He (i.e., the coward), not knowing (lit. whence he should derive life) to what he should owe his safety

(namely, to the sword), has mingled (or confounded) peace with war." Bentley leaves out the stop after *mortem*, changes *hic* into *hinc*, *inscius* into *aptius*, after which he places a colon, and inserts *et* after *pacem*. These, with the exception of *aptius*, which is said to be found in some MSS., are his own.

39. *Probrosis altior Italiae ruinis*—"raised above the disgraceful ruins of Italy," i.e., "rendered more glorious by the disgraceful downfall of Italy."

42. *Ut capitis minor*—"as no longer a citizen of Rome." There were three degrees of *deminutio capitis:—maxima, minor*, and *minima*; the first involving the loss of freedom, the second of citizenship, and the third a change of family or residence. See Ramsay's Antiquities.

45. *Donec, &c.—dato*—"until, as an adviser, he confirmed the wavering minds of the fathers, by counsel never given on any previous occasion." Regulus advised the Romans strenuously to prosecute the war, and leave him to his fate.

49. *Atqui*—"and yet."

52. *Reditus*—The plural is more emphatic than the singular, though it may have been here employed to avoid the repetition of final *m*. Abstract nouns are frequently used in the plural in Latin, to denote a repetition of the same act, or the existence of the same quality in different subjects.

53. *Longa negotia*—"the tedious concerns."

54. *Dijudicata lite*—"after settling a dispute," as patrons were often required to do between their clients. Success, in such a case, implies a great degree of gratification.

55. *Venafranos in agros*—See Notes, Ode ii. 6, 16.

56. *Lacedaemonium Tarentum*—See Notes, Ode ii. 6, 11.

ODE VI.—Tricolos tetrastrophos: Metre—The Alcaic or Horatian, of which the two first verses are greater Alcaic, the third an Archilochian, and the fourth a Lesser Alcaic; thus—

1, 2. ⏒ | – ⏑ | – – | – ⏑ ⏑ – | ⏑ ⏓ or ⏒ – | ⏑ – | – ‖ – ⏑ ⏑ | – ⏑ ⏓
3. ⏒ | – ⏑ | – – | – ⏑ | – ⏒ or ⏒ – | ⏑ – | – – | ⏑ – | ⏓
4. – ⏑ ⏑ | – ⏑ ⏑ – | ⏑ – | ⏓ or – ⏑ ⏑ | – ⏑ ⏑ | – ⏑ | – ⏓

SUBJECT—As national sins are followed by national punishments, the Romans are in this Ode called upon to aid the Emperor in rebuilding the temples, and endeavouring to reform the dissolute habits of the people, that the wrath of the gods might be averted.

Addressed to "The Romans," and written, probably, in B. C. 26, when Augustus wished to repair the sacred edifices, and reform the morals of his subjects. Cp. Suet. Vit. Aug. 30.

1. *Delicta, &c.—Romane*—"though innocent, thou shalt atone, O Roman, for the crimes of thy fathers." Though innocent of having caused the civil wars, they might not be justly punished if they did not do what they could to repair the evils which these had occasioned. *Romane*, sing. for plur. Cp. Sat. i. 4, 85, and Virg. Æn. vi. 852. This idiom is frequently employed by Livy.

3. *Aedes=delubra*—"shrines," of which Virg., Æn. viii. 716, says 300 were erected by Cæsar after his triumphs.

4. *Foeda nigro, &c.*—The annual ablutions having been neglected, a further proof of impiety.

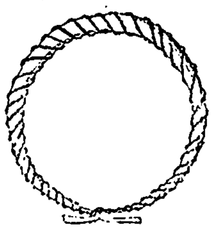
6. *Hinc, &c.—exitum*—"from them derive the commencement of every undertaking, to them ascribe its issue." *Principium huc =princip-yuc*. See Notes, Ode iii. 4, 41.

8. *Hesperiae=Italiae*. See Notes, Ode i. 36, 4.

9. *Bis*—"twice." The Romans had been thrice defeated by the Parthians:—1. Under Crassus, in B.C. 53, by Surenas, who is here styled Monæses; 2. Under Decidius Saxa, in 40, by Pacorus, and the younger Labienus; and 3. Under Antony, by Pacorus's army, in 36—Pacorus himself having been slain in 38, at Cyrrhestice, and Labienus in 39, at Mount Taurus, by Ventidius. The poet, however, may be excused for mentioning only two defeats, as Saxa was only a legate of Antony, who was then amusing himself with Cleopatra in Egypt. *Monæses* was a common Parthian name, and *Surenas*, according to Zosimus, was a Parthian title.

10. *Non, &c.—nostros*—"have crushed our inauspicious efforts." *Non auspicatos=inauspicatos*—"not sanctioned by the auspices:" the usual excuse for a defeat.

11. *Et adjecisse, &c.—renidet*—"and exult in having added our plunder to their slender chains," i.e., in having enriched themselves with our spoils. The *torques* was a circular ornament of gold threads, worn round the neck, and represented beneath.



13. *Occupatam seditionibus*—"engaged with civil dissensions," which had almost betrayed the city into the hands of its enemies.

14. *Dacus* and *Aethiops* are contemptuously employed to designate the forces of

Antony at Actium, *Dacus* referring to the Dacian archers whose services had been rejected by Octavianus, and *Aethiops* to Cleopatra, who supplied the best of his fleet.

17. *Nuptias, &c. — domos* — "have first polluted the marriage-bed, and their offspring, and their family relations." Augustus may now have been contemplating, though he was not able to pass, till B.C. 17, the *Lex Julia de Adulteriis coërcendis*, nor the *Lex Julia et Papia Poppaea de Maritandis ordinibus* till A.D. 4 and 9. Cp. Suet. Vit. Aug. 34, and see Notes, Carm. Sec. 17.

20. *In patriam populumque*—The term *patriam* contains an allusion to public calamities, while *populum*, on the other hand, refers to such as are of a private nature, the loss of property, of rank, of character, &c.

21. *Motus — Ionicos* — The Ionian dance was notorious for its immodest gesticulations.

22. *Matura*—"marriageable." *Et fingitur artibus*—"and is drilled in artificial accomplishments," such as music and dancing, which were regarded by the ancient Romans as servile and histrionic embellishments (Sallust, Cat. 25). In this sense *artibus* is taken as an ablative, and not as a dative, by a Grecism for *ad artes*, as it is frequently explained. For *fingitur* some MSS. give *frangitur*—"is enervated," and *artubus* is preferred by the Scholiasts to *artibus*.

23. *Jam nunc et — de tenera — ungui* — "forthwith also from her tender years." *Jam nunc*, or *jamjam*, which with past time may generally be translated "forthwith;" with present, "just now;" and with future, "soon," is more emphatic than either *jam* or *nunc*. *De tenero ungui*=ἐξ ἁπαλῶν ὀνύχων.

30. *Institor*—"a broker," or "shopman."

31. *Hispanae*—Lead, iron, copper, silver, gold, stone-mirrors, and marble, were obtained in Spain. See Pliny, Hist. Nat. iii. 3. *Magister*—"the skipper," or captain."

32. *Pretiosus*—"liberal," seldom if anywhere used in an active sense.

33. *His—parentibus*—"from parents such as these."

34. *Sanguine Punico*—In reference to the first Punic war. Cp. Ode ii. 12, 3.

35. Pyrrhus, king of Epirus, came to Italy in aid of the Tarentines, B.C. 280, and left it, defeated by M. Curius Dentatus, in 274. *Cecidit*—"smote."

36. Hannibal was defeated at Zama by P. Corn. Scipio Africanus, in 202; Antiochus the Great, by L. Cornelius Scipio Asiaticus, at Magnesia, in 191, and by M. Acilius Glabrio, at Thermopylæ, in 190 B.C.

37. *Rusticorum—militum*—The best portion of the Roman troops were obtained from the rustic tribes, as being most inured to toil.

38. *Sabellis (=Sabinis) ligonibus* — The simple manners of earlier times remained longest in force among the Sabines and the tribes descended from them. Cp. Virg. Geo. ii. 531, &c., and Æn. ix. 603-613.

42. With *Mutaret umbras* compare *Sol crescentes decedens duplicat umbras*, Virg. Ecl. ii. 68. *Et juga demeret*, &c —Compare βούλυσις and βουλυτός—"the unyoking of the oxen," for "sunset."

44. *Agens*—"bringing on," i.e., restoring.

45. *Damnosa—dies*—"wasting time." Cp. Ovid. Met. xv. 234, *Tempus edax rerum*. *Dies* is commonly masculine when used to denote a particular day, and feminine when it is spoken of the duration of time.

ODE VII.—Tricolos tetrastrophos: Metre—The Fourth Asclepiadean, of which the two first verses are Lesser Asclepiadean; the third a Pherecratean; and the fourth Glyconian thus—

1, 2. — — | — ⏑ ⏑ — || — ⏑ ⏑ — | ⏑ ⏓ or — — | — ⏑ ⏑ | — || — ⏑ ⏑ | — ⏑ ⏓
3. — — | — ⏑ ⏑ — | ⏓ or — — | — ⏑ ⏑ | — ⏓
4. — — | — ⏑ ⏑ — | ⏑ ⏓ or — — | — ⏑ ⏑ | — ⏑ ⏓

Addressed to Asterie, and exhorting her to continue faithful to her absent lover Gyges, and beware of the addresses of her neighbour Enipeus.

1. *Candida*—Cp. *albus*, Ode i. 7, 15, and iii. 27, 19.

2. *Favonii*—See Notes, Ode i. 4, 1.

3. *Thyna (=Bithyna) merce beatum* — "enriched with Bithynian merchandise."

4. *Fide*—The old form of the genitive for *fidei*.

5. *Oricum*—A town and harbour of Epirus, at the head of the bay formed by the Acroceraunian promontory.

6. *Post insana Caprae sidera*—"after the raging stars of the goat have risen." *Capra* is a star of the first magnitude, in the shoulder of *Auriga*, whose rising on the iv. Kal. Oct., and setting on the Kal. Jan., is accompanied by storms. Two smaller stars, in the left hand of *Auriga*, mark the *haedi* or kids.

9. *Atqui*—"but yet," or "and that too, while." *Hospitae*—"of his hostess," i.e., of Chloe, in whose house Gyges was staying at Oricum.

10. *Tuis—ignibus*—"with thy flames." i.e., "with love equal to thine," or "with the flames that affect thee," i.e., "with thy lover." Cp. Ode i. 27, 16, and Ov. Am. iii. 9, 56.

13. *Mulier perfida*—"his false spouse." Antea, as Homer calls the wife of Proetus, or Sthenoboea, as others give the name.

14. *Falsis—criminibus*—"by false accusations."

17. *Paene datum Pelea Tartaro*—"that Peleus narrowly escaped death." The story of Peleus is similar in many respects to that of Bellerophon.

18. *Magnessam Hippolyten*—Acastus, the husband of Hippolyte, was king of Magnesia in Thessaly, and hence the epithet *Magnessam*, to distinguish her from the wife of Theseus. Apollodorus calls the female in question Astydamea.

19. *Peccare docentes—historias movet*—"recounts stories that teach to sin," by showing what may sometimes be, unfortunately, the consequence of chastity.

21. *Icari*=*Icarii (maris)*.

22. *Integer*—"uncorrupted."

25. *Flectere*—A Grecism for *flectendi*.

26. *Aeque conspicitur*—"is equally conspicuous."

28. *Tusco alveo*—Alluding to the Tiber, which rises in Etruria. *Alveo* is to be pronounced as a dissyllable, *alv-yo*. See Notes, Ode iii. 6, 6.

32. *Duram*—"cruel." *Difficilis*—"inflexible."

ODE VIII.—Dicolos tetrastrophos: Metre—The Lesser Sapphic, of which the three first verses are Lesser Sapphic, and the fourth an Adonian; thus—

1-3. — ⏑ | — — | — ⏑ ⏑ — | ⏑ — | ⏓ or — ⏑ | — — | — ⏑ ⏑ | — ⏑ | — ⏓
4. — ⏑ ⏑ — | ⏓ or — ⏑ ⏑ | — ⏓

Subject—An invitation to Mæcenas to relax, and attend a banquet with the poet on the 1st of March—the anniversary of the *Matronalia*, or great festival held by Roman matrons in honour of Juno Lucina. For which see Ovid, Fast. iii. 2, 33, and Martial, v. 84, 11.

Written, according to Franke, in 25, and according to others in 20 B.C.

1. *Caelebs quid agam*—"what I, a bachelor, have to do," depends on *miraris*.

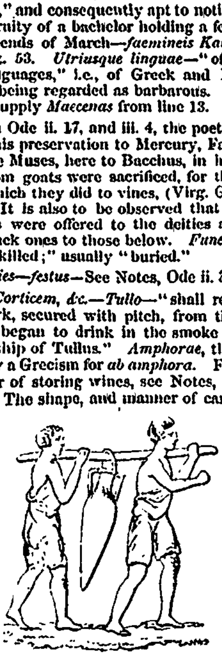
4. *Cespite vivo*—"in an altar of green turf." Cp. Ode i. 19, 13.

5. *Docte, &c.—linguae*—"learned in the literature of the Greek and Latin languages," and consequently apt to notice the incongruity of a bachelor holding a festival on Kalends of March—*faemineis Kalendis*, Juv. ix. 53. *Utriusque linguae*—"of both the languages," i.e., of Greek and Latin, others being regarded as barbarous. With *docte*, supply *Maecenas* from line 13.

7. In Ode ii. 17, and iii. 4, the poet attributes his preservation to Mercury, Faunus, and the Muses, here to Bacchus, in honour of whom goats were sacrificed, for the injury which they did to vines, (Virg. Geo. ii. 380.) It is also to be observed that white victims were offered to the deities above, and black ones to those below. *Funeratus*, here "killed;" usually "buried."

9. *Dies—festus*—See Notes, Ode ii. 3, 6.

10. *Corticem, &c.—Tullo*—"shall remove the cork, secured with pitch, from the jar which began to drink in the smoke in the consulship of Tullus." *Amphorae*, the dative, by a Grecism for *ab amphora*. For the manner of storing wines, see Notes, Ode i. 37, 6. The shape, and manner of carrying the *amphorae*, is illustrated by the annexed cut, taken from the *sign* of a wine shop in Pompeii.



12. *Tullo*—L. Volcatius Tullus was consul with M. Æmilius Lepidus, B.C. 66, the year before the birth of Horace, and his son, of the same name, was consul with Octavianus, in 33. As the first is the one probably referred to, the wine must have been above 40 years old. Cp. Ode iii. 21, 1; 14, 18; and Epode 13, 8.

13. *Cyathos amici sospitis centum*—"a hundred *cyathi* (lit. on account of thy friend being safe) in honour of thy friend's escape." The genitive here, and in Ode iii. 19, 9, 10, is a Grecism, and may be regarded as governed by *gratia* or *causa*, ἕνεκα, understood. *Centum* is used indefinitely by the poets for a large number, as here, and in Virg. Geo. iii. 18. Strictly speaking, a hundred *cyathi* would correspond very nearly to an imperial gallon, a *cyathus* being the twelfth part of a *sextarius*, which was rather less than an English pint, and therefore less than the third of a gill. There were six *sextarii* in a *congius* and eight *congii* in an *amphora*, which was equal to 5·687 imperial gallons. The notorious tippler, Novellius Torquatus, in the reign of Claudius, was surnamed *Tricongius*, from his drinking three *congii*, considerably more than two gallons, at a sitting, (Pliny, Hist. Nat. xiv. 22, 28.)

17. *Mitte, &c.—curas*—"dismiss thy political anxieties about the welfare of the city." Mæcenas may, or may not, at this time have been *Praefectus urbi*, as he would naturally feel a deep interest in the welfare of the city, from having been invested by Octavianus with supreme authority at Rome, and throughout Italy, during the civil wars, (Tacitus, vi. 11.)

18. *Daci Cotisonis agmen*—The inroads of the Dacians, under their king Cotiso, were checked by Lentulus, the lieutenant of Augustus, (Suet. Vit. Aug. 21; Flor. iv. 12, 18.) See also Notes, Ode i. 35, 9, and ii. 9, 23.

19. *Medus, &c.—armis*—"the Parthians,

turning their hostilities against themselves, are at variance in destructive conflicts." See Notes, Ode i. 26, 3.

22. *Sera domitus catena*—"subdued after long-protracted contest." The Cantabrians resisted the Romans, in various ways, for more than two hundred years. See Notes, Ode ii. 6, 2.

23. *Jam, &c.—campis*—"the Scythians now think of retiring from our frontiers with bow unbent," after having been subdued by Lentulus.

25. *Negligens, &c.—severa*—"having no fear lest the community should be in any danger, forbear, as a private person, to be over-anxious, joyfully accept the gifts of the present hour, and relinquish serious concerns," i.e., as Bentley explains it, "Since you have no cause to be anxious about public affairs, do not be too anxious about your own." *Negligens* = "*securus, non timens.*" Schol.

26. *Parce*=*noli*. Cp. Ode i. 28, 23. Those who take *ne* as depending on *cavere*, and translate *privatus*, "Since thou art a private person," have a difficulty in disposing satisfactorily of *negligens*.

ODE IX.—Dicolos distrophos: Metre—The Second Asclepiadean, of which the first verse is a Glyconian, and the second a Lesser Asclepiadean; thus—

1. — — | — ⏑ ⏑ — | ⏑ ⏒ or — — | — ⏑ ⏑ | — ⏑ ⏒
2. — — | — ⏑ ⏑ — | — ⏑ ⏑ — | ⏑ ⏒ or — — | — ⏑ ⏑ | — ‖ — ⏑ ⏑ | — ⏑ ⏒

Subject—An Amœbean Ode, representing two lovers reconciled by mutual jealousy.

2. *Nec*=*et non*. *Potior*—"more acceptable." *Brachia—dabat*—"used to put his arms around."

4. *Persarum, &c.—beatior*—"I lived happier than the king of the Persians," i.e., I was happier than the richest and most powerful of kings.

5. *Alia*—Some MSS. give *aliam*. Either is correct. See Notes, Ode ii. 4, 7.

7. *Multi — nominis* — "of distinguished fame." Cp. Ode i. 36, 13.

8. *Ilia*—The mother of Romulus and Remus.

12. *Animae—superstiti*—"her surviving soul."

13. *Torret face mutua*—"burns with the torch of mutual love."

14. *Thurini—Ornyti*—"of the Thurian Oryntus." Thurium, or Thurii, was a city of Lucania, on the coast of the Sinus Tarentinus, built by an Athenian colony, near the site of Sybaris, which had been destroyed by the forces of Crotona.

17. *Prisca (*=*pristina) Venus*—"our old affection."

18. *(Nosque) diductos*—"us, long parted."

20 *Excutitur (*=*expellitur)*—"is driven out," or more literally, "is cast off."

22. *Levior cortice*—"lighter than cork," alluding to his inconstant and fickle disposition *Improbo*—"stormy."

ODE X.—Dicolos tetrastrophos: Metre — The Third Asclepiadean of which the three first verses are lesser Asclepiadean, and the fourth a Glyconian; thus—

1-3. — — | — ⏑ ⏑ — ‖ — ⏑ ⏑ — | ⏑ ⏒ or — — | — ⏑ ⏑ | — ‖ — ⏑ ⏑ | — ⏑ ⏒
4. — — | — ⏑ ⏑ — | ⏑ ⏒ or — — | — ⏑ ⏑ | — ⏑ ⏒

Subject—A Serenade (παρακλαυσίθυρον) to Lyce. It is probably imitated from the Greek. Cp. Ode i. 25, and iv. 13.

1. *Extremum, &c.—Lyce*—"though thou drank, Lyce, of the far distant Tanais," i.e., wert thou a native of the Scythian wilds. Cp. Ode ii. 20, 20; 15, 21.

2. *Saevo nupta viro*—"wedded to a barbarous husband," who would visit conjugal infidelity with the sternest punishment.

3. *Incolis*—"that inhabit that country," i.e., Scythia.

4. *Plorares*—"thou wouldst be sorry."

5. *Nemus*—Small trees were frequently planted in the area in front *(vestibulum)* of a Roman house, and also in the quadrangular space *(impluvium)* around which it was built. Cp. Epist. i. 10, 22, and Tibullus, iii. 3, 15.

7. *Et, &c.—Jupiter*—"and how Jupiter, with his clear influence, is freezing the fallen snow." For *ventis*, at the commencement of the line, Bentley reads *sentis*. The change is unnecessary, for though Lyce could not *hear* the snow freezing, she could hear her lover saying that it was so. See Notes, Ode i. 1, 25.

10. *Ne, &c. — retro* — "lest, while thy wheel is revolving, the rope may go backwards," i.e., may slip on the pulley, and instead of drawing thee up, allow thee to descend the hill of fame. The wheel may be the wheel of fortune, which revolves till death, and the rope the charms of Lyce, which, like other ropes, are liable to slacken and decay! Cp. Livy, xlv. 41, *quum ex summo retro revolvi consuesset.* The expression, however, is proverbial, and may admit of a different explanation: "Lest thy rope (i.e., the rope which sustains thee in thy present position) should uncoil with the running wheel," and allow thee, in consequence of pride, to fall more rapidly than thou hast risen in the estimation of thy lover. In this sense, the metaphor is derived from the mechanical contrivance of the Wheel and Axle, which was employed in

ancient, as in modern times, for raising weights, and it implies that Lyce would soon fall in esteem, if Venus, in anger, ceased to turn the wheel. Cp. Ars Poet. 22.

11. *Difficilem*—"inaccessible," or "inexorable."

12. *Tyrrhenus*—The morals of the Etrurians, if we believe Theopompus, as cited by Athenæus (12, 3), were extremely corrupt.

14. *Tinctus viola*—"violet-coloured." As the Romans and Greeks were generally of a swarthy, or olive complexion, their paleness was rather a yellowness than a whiteness.

15. *Pieria pellice*—"a Macedonian strumpet." Most women of this character, in Horace, are foreigners.

16. *Curvat*—"bends thy heart." This figurative use of the word is not found elsewhere.

19. *Aquae caelestis*—"the rain of heaven." The inconsistency between this and the clear, frosty night, referred to in the second stanza, is probably intentional, as despairing lovers are not very philosophical.

20. *Patiens*—"able to endure."

ODE XI.—Dicolos tetrastrophos: Metre—The Lesser Sapphic, of which the three first verses are Lesser Sapphic, and the fourth an Adonian: thus—

1-3. — ⏑ | — — | — ⏑ ⏑ — | ⏑ — ⏓ or — ⏑ | — — | — ⏑ ⏑ | — ⏑ | — ⏓
4. — ⏑ ⏑ — | ⏓ or — ⏑ ⏑ | — ⏓

Subject—An address to Mercury, the god of music, poetry, and eloquence, soliciting power to captivate the affections of Lyde.

1. *Nam* introduces the reason for the present address. *Docilis*—"ingenious," or "skilful." *Te—magistro*—"under thy instruction."

2. *Amphion*—Amphion, son of Jupiter and Antiope, was fabled to have built the walls of Thebes by the music of his lyre, the stones moving of themselves into their destined places. Eustathius, however, ascribes this to Amphion, conjointly with his brother Zethus.

3. *Testudo*—"O shell." See Notes, Ode i. 10, 6. *Callida resonare*—A Grecism for *callida in resonando.*

5. *Olim, &c.—grata*—"once (i.e., before it was strung by Mercury) neither vocal nor pleasing."

10. *Exsultim*—"bounding along," is a *ἅπαξ λεγόμενον.*

11. *Nuptiarum, &c.—marito*—"unacquainted with marriage, and as yet unripe for a wayward husband." See Notes, Ode ii. 5, 5 and 10.

13. *Tu potes tigres, &c.*—An allusion to the legend of Orpheus. *Comites*—"as thy companions," i.e., in thy train.

15. *Immanis—Janitor aulae*—"sentinel of the enormous hall of *Pluto.*" Lübker construes *immanis* with *janitor. Tibi blandienti*—"to thee soothing him," i.e., "to thy blandishments," referring to the lyre in the hands of Orpheus, when he descended to the infernal regions for the purpose of regaining Eurydice.

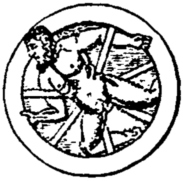
17. *Furiale*—"like those of the Furies," who have snakes instead of hair.

18. For *ejus atque*, which is a weak and prosaic ending, Bentley recommends *exeatque.* Others, *aestus atque*, *illi et usque*, *aestuetque*, and *effluatque*, and many are for rejecting the whole stanza, but for no better reason than its inelegance.

19. *Teter*—"deadly," or "pestilential." *Sanies*—"gore."

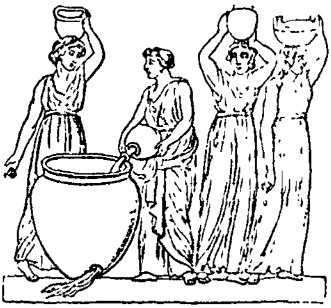
20. *Trilingui*—See Notes, Ode ii. 13, 34, and Virg. Æn. vi. 417.

21. *Quin et—quinetiam*—"nay more," or "nay even." The stories of Ixion, Tityos, and the Danaides, or daughters of Danaus, are to be found in any classical dictionary. The following cut, representing Ixion on the wheel of torture, is from a Greek bas-relief.



22. *Urna*—"the pitcher," with which each was endeavouring to fill the *dolium*, line 27.

26. *Et inane, &c.—imo*—"and the vessel empty of water, from its escaping through the bottom." The *dolium* was a large round earthenware vessel, sometimes three

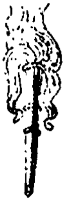


inches thick, and containing eighteen *amphorae* (about 100 gallons), and able to accommodate Diogenes, (Juv. Sat. 14, 308). Its appearance is shown in the foregoing cut, which is intended to represent four Danaids in the discharge of their fruitless task.

28. *Serâ*—"though long deferred." Cp. Ode iii. 2, 32.

30. *Nam quid potuere (facere) majus (scelus)*—"for what greater crime could they commit?"

33. *Una de multis*—Hypermnestra, who spared her husband Lynceus. *Face nuptiali digna*—At the ancient marriages the bride was escorted from her father's house to that of her husband amid the light of torches.



The foregoing representation of a torch is from the column of Antoninus.

34. *Perjuram, &c.—mendax*—"proved gloriously false to her perjured father." Danaus bound his daughters by an oath to destroy their husbands on the night of their nuptials. Hypermnestra alone broke that engagement. *Perjurum*, as applied to Danaus, alludes to his violation of good faith toward his sons-in-law and their father Ægyptus.

34. *Unde*—"from a quarter whence," i.e., "by persons of whom."

40. *Falle*, λάθε—"escape from."

43. *Intra claustra*—"in confinement," lit. "within bars."

45. *Me pater saevis, &c.*—Hypermnestra was at first imprisoned by her father, but afterwards, on a reconciliation taking place, was reunited to Lynceus.

48. *Classe*=*navi.*

49. *I, &c.—aurae*="fly by land or sea."

51. *Nostri memorem — querelam* — "a mournful epitaph in memory of (lit. us) me." Cp. Ode iii. 27, 14, and Ovid, Her. 14, 128, *Scriptaque sint titulo nostra Sepulchra brevi.* "*Exsul Hypermnestra pretium pietatis iniquum, Quam mortem fratri depulit, ipsa tulit.*"

ODE XII.—Monocolos tristrophos: Metre—Ionic a Minore, of which the two first verses are Ionic a Minore Tetrameter, and the third an Ionic a Minore Dimeter; thus—

1, 2. ⏑ ⏑ — — | ⏑ ⏑ — — | ⏑ ⏑ — — | ⏑ ⏑ — ⏓ or
⏑ ⏑ | — — | ⏑ ⏑ | — — | ⏑ ⏑ | — — | ⏑ ⏑ | — ⏓
3. ⏑ ⏑ — — | ⏑ ⏑ — ⏓ or ⏑ ⏑ | — — | ⏑ ⏑ | — ⏓

In some editions, however, the words are so divided that each triplet is made to consist of two Ionic a Minore Trimeters, followed by an Ionic a Minore Tetrameter, and in others the Ode is made to contain only ten lines, each composed of four Ionic a Minore feet, while Kirchner makes it extend to sixteen lines, by dividing the first verse of each triplet into two Ionic a Minore Dimeters. The date of composition is unknown.

SUBJECT—A lamentation on the unhappy fate of Neobule, whose affection for Hebrus, by rendering her unfit for work, had exposed her to the chidings of her guardian uncle.

Some regard the Ode as addressed to Neobule; others as a monologue which she is supposed to utter. It is in imitation of a Greek poem by Alcæus.

1. *Miserarum est*—"it is the lot of unhappy maidens," or "unhappy are the maidens who," &c.

2. *Lavere* is the older form of *lavare*, as in Ode iii. 4, 61. *Aut, &c.—linguae*—"or else to be half dead with fearing the lashes of an uncle's tongue." Cp. Sat. ii. 3, 88.

4. *Qualum*—"work-basket," which was of a conical shape.

5. *Operosaeque Minervae studium*—"and all inclination for the labours of Minerva," lit. "all affection for the industrious Minerva."

6. *Liparaei*—"of Lipara." Lipara, now *Lipari*, the largest of the *Insulae Aeoliae*, off the coasts of Italy and Sicily.

7. *Simul*=*simul ac*—"after," or "when." *Unctos humeros*—The ancients anointed themselves before engaging in gymnastic exercises, and bathed after these were ended.

8. *Bellerophonte*—Alluding to the fable of Bellerophon and Pegasus. The last syllable is long, from the Greek Βελλεροφόντης. *Neque, &c.—pede*—"neither in boxing, nor in consequence of a slow foot," i.e., in running.

10. *Catus idem—jaculari*—A Grecism for *idem catus jaculandi*—"dexterous also in shooting." *Agitato grege*—"in a frightened herd."

11. *Celer, &c.—aprum*—"active in surprising the boar when lurking in the deep thicket." *Celer excipere*, for *celer in excipiendo* or *ad excipiendum*.

ODE XIII.—Tricolos tetrastrophos: Metre—The Fourth Asclepiadean, of which the two first verses are Lesser Asclepiadean, the third a Pherecratean, and the fourth a Glyconian; thus—

1, 2. — — | — ⏑ ⏑ — | — ⏑ ⏑ — | ⏑ ⏓ or — — | — ⏑ ⏑ | — ‖ — ⏑ ⏑ | — ⏑ ⏓
3. — — | — ⏑ ⏑ — | ⏓ or — — | — ⏑ ⏑ | — ⏓
4. — — | — ⏑ ⏑ — | ⏑ ⏓ or — — | — ⏑ ⏑ | — ⏑ ⏓

Subject—An address to the Bandusian fountain, which, according to Acron, was in the neighbourhood of the poet's Sabine farm, and, according to the Abbé Chaupy, about six miles south of Venusia.

1. *Splendidior vitro*—"clearer than crystal." See Ramsay's excellent article on *Vitrum* in Smith's Dict. of Gr. and Rom. Antiq.

2. *Non sine*=*cum* or *et*—"with" or "and."

3. *Donaberis*—"thou shalt be presented," i.e., in sacrifice. *Donare, circumdare*, and a few other verbs in the active govern the acc. of the person with the abl. of the thing, or the acc. of the thing with the dat. of the person, and in the passive, when used personally, are followed by the abl.

6. *Frustra*—sc. *aetas eum Veneri et proeliis destinat. Nam gelidos inficiet, &c.*—The altars on which sacrifices were offered to fountains, were placed in their immediate vicinity, and constructed of turf.

9. *Te, &c.—tangere*—"thee the fierce season of the blazing dog-star does not (lit., knows not how to) affect." See Notes, Ode i. 17, 7.

13. *Fies nobilium tu quoque fontium*—"thou too shalt become one of the famous fountains." By the *nobiles fontes* are meant Arethusa, Castalia, Dirce, Hippocrene, &c. The construction *fies nobilium fontium* is imitated from the Greek.

14. *Me dicente*—"while I tell of," i.e., while I celebrate in song.

15. *Loquaces lymphae—tuae*—"thy prattling (or babbling) waters."

ODE XIV.—Dicolos tetrastrophos: Metre—The Lesser Sapphic, of which the three first verses are Lesser Sapphic, and the fourth an Adonian; thus—

1-3. — ⏑ | — — | — ⏑ ⏑ — | ⏑ — | ⏓ or — ⏑ | — — | — ⏑ ⏑ | — ⏑ | — ⏓
4. — ⏑ ⏑ — | ⏓ or — ⏑ ⏑ | — ⏓

Subject—An Ode addressed to the Roman people on the expected return of Augustus from his expedition against the Cantabri, after having been confined by sickness for a time at the city of Tarracona, B.C. 24.

1. *Herculis, &c.—Caesar*—"Caesar, O Romans, who lately was said, after the manner of Hercules, to have sought for the laurel which is to be purchased only with the risk of death." The conquests of Augustus over remote nations are here compared with the labours of Hercules, and as the latter, after the overthrow of Geryon, returned in triumph from Spain to Italy, so now Augustus comes from the same distant quarter victorious over his barbarian foes. With *morte venalem petiisse laurum*, compare *αἵματος ἡ ἀρετὴ ὠνία*, Aeschines, 76, 27.

5. *Unico, &c.—sacris*—"let the consort who exults in a peerless husband, go forth in procession, after having sacrificed with merited offerings," in private. The allusion is to Livia, the wife of Augustus, and mother of Tiberius. Some explain *unico—marito*, as—"in her husband alone," others as—"in only one husband;" if so, *uno* is the word that should have been used. *Operata* is frequently said to be equivalent to *ut operetur*—"to sacrifice;" but such a meaning is more than doubtful. For *sacris*, some MSS. give *divis*—"after having sacrificed to the just gods," the gods being styled "just" from having granted to Augustus the success which his valour deserved.

7. *Soror clari ducis*—Octavia, the sister of Augustus, was first married to C. Marcellus, and after his death to Marcus Antonius. By the former she was the mother of M. Marcellus, and by the latter of two daughters, named Antonia. *Decorae supplice vitta*—"adorned with the suppliant fillet." The ordinary *vitta* was a narrow band worn by free-born females round the head, for the purpose of keeping up the hair: the sacred *vitta*, which was larger, and more ornamental, with fringed extremities hanging down behind, or over the shoulders in front, was used for fastening the *infulae* on the heads of the priests. The term, however, was also applied collectively: 1. to a fillet (*infula*) composed of various flocks of wool tied at regular intervals with ribbons, so as to represent a long string of large beads, and used in making up the head-dresses of the priesthood, or in decorating altars or victims for sacrifice; 2. to a festoon of flowers or leaves; and 3. to branches of olive decorated with ribbons (*ἱκετήριαι*), and borne by suppliants. The last signification is the one in which it is probably here employed. Cp. Virg. Æn. vii. 237, and viii. 128.

9. *Virginum*—"of the young married females," whose husbands were returning in safety from the war. Cp. Ode ii. 8, 23: Virg. Ecl. vi. 47; Ovid. Her. 1, 115. *Nuper*—Referring to the recent termination of the Cantabrian conflict.

10 *Pueri* and *juvenum* refer to the young soldiers; *puellae* and *virginum*, to their wives.

11. *Jam virum expertae*=*nuper virgines*

nuptae, Ode ii. 8, 22. For *expertae*, Cunningham proposes *expertes*, and takes *virum* for *virorum*—"as yet unmarried." This reading distinguishes between *puellae* and *virginum*; but all the MSS. apparently give *expertae*. To avoid the hiatus between *male* and *ominatis*, Landinus conjectures *nominatis*, and Bentley, *inominatis*. Cp. *Maleolens*, and *Suaveolens*, and see Notes, Ode iii. 1, 2.

14. As distinguished from *bellum*, *tumultus* is a popular insurrection, and frequently applied to an invasion by the Gauls.

15. *Nec mori per vim*—"nor a violent death," lit. "nor to die by violence."

17. *Pete unguentum et coronas*—See Notes, Ode i. 17, 27.

18. *Et cadum, &c.—duelli*—"and a cask that remembers the Marsian war," i.e., a cask containing wine made during the period of the Marsian or Social war," i.e., between B.C. 90 and 88, and consequently from 64 to 66 years old.

19. *Spartacum si quâ (ratione), &c., fallere testa*—"if a vessel of it has been able in any way to escape the roving Spartacus." *Qua* for *aliqua*, in the nominative, violates the metre. Spartacus was the leader of the gladiators in the Servile war, which began in 73, and ended in 71 B.C.

21. *Argutae*—"the sweet-singing."

22. *Myrrheum*—"perfumed with myrrh." Some erroneously make it refer to the dark colour of the hair. In some editions also it is spelled *murrheum*, and in others *murreum*.

27. *Hoc*—Alluding to the conduct of the porter. *Ferrem*, for *tulissem*.

28. *Consule Planco*—Plancus was consul with M. Æmilius Lepidus, B.C. 42, at which period Horace was about 23 years of age. See Notes, Ode ii. 11, 15.

ODE XV.—Dicolos distrophos: Metre—The Second Asclepiadean, of which the first verse is a Glyconian, and the second a Lesser Asclepiadean; thus—

1. — — | — ⏑ ⏑ — | ⏑ ⏓ or — — | — ⏑ ⏑ | — ⏑ ⏓
2. — — | — ⏑ ⏑ — | — ⏑ ⏑ — | ⏑ ⏓ or — — | — ⏑ ⏑ | — ‖ — ⏑ ⏑ | — ⏑ ⏓

SUBJECT—An advice to Chloris, a giddy old woman, to pursue employments consistent with her years and station. See Notes, Ode i. 25.

2. *Fige modum*—"set bounds." For *fige*, some MSS. give *pone*.

3. *Famosisque laboribus*—"and infamous practices."

6. *Et, &c.—candidis*—"and to spread a cloud over brilliant stars," i.e., to diminish the sport, and obscure the beauty of your daughter and her companions.

7. *Non—et te—decet*—"it does not likewise become thee."

10. *Thyias*—"a female Bacchanalian." Cp. Ode ii. 19, 9. *Tympano*—See Notes, Ode i. 18, 13.

14. *Luceriam*—Luceria, now *Lucera*, a city of Apulia, in the interior of Daunia, about twelve miles to the south-west of Arpi, and noted for the excellence of its wool.

15. *Nec flos purpureus rosae*—Alluding to the garlands worn at entertainments. Cp. Ode iv. 10, 4.

16. *Faece tenus*—"down to the dregs." Cp. Ode i. 35, 27.

ODE XVI.—Dicolos tetrastrophos: Metre—The Third Asclepiadean, of which the three first verses are Lesser Asclepiadean, and the fourth a Glyconian: thus—

1-3. — — | — ⏑ ⏑ — ‖ — ⏑ ⏑ — | — ⏓ or — — | — ⏑ ⏑ | — ‖ — ⏑ ⏑ | — ⏑ ⏓
4. — — | — ⏑ ⏑ — | ⏑ ⏓ or — — | — ⏑ ⏑ | — ⏑ ⏓

SUBJECT—Gold is more powerful than the thunderbolt; but it is not so much to be desired as contentment.

1. *Inclusam Danaën*—Danae was visited by Jupiter in a shower of gold, though confined by Acrisius in a brazen tower.

3. *Munierant* = *muniissent*. See Notes, Ode ii. 17. 28.

4. *Adulteris*=*amatoribus*.

6. *Pavidum*—"timorous," because he was afraid of being put to death by his unborn grandson, Perseus.

7. After *enim*, supply *sciebant*.

8. *Converso in pretium deo*—"after the deity had transformed himself into a bribe," which is here given to the guard, but in Ovid, Am. iii. 8, 32, to Danaë herself.

9. *Ire—amat*—"loves to make its way." *Amat*, φιλεῖ, is much stronger than *solet*. Cp. Ode ii. 8, 10.

10. *Saxa*—"the strongest barriers."

11. *Auguris Argivi*—Amphiarāus, prophet of Argos, was betrayed by his wife Eryphyle, for the golden necklace and peplus of Harmonia. For these also Eryphyle was murdered by Alcmæon, and Alcmæon by the brothers of his wife Arsinoë or Alphesibœa, the daughter of Phēgeus, King of Psophis, in Arcadia.

14. *Vir Macedo*, the Μακεδὼν ἀνήρ of Demosthenes—Philip, King of Macedonia, and father of Alexander the Great, used to assert that any city might be taken, into which an ass laden with gold could enter, (Cicero ad Att. i. 16); and Plutarch, in his life of Lucius Paulus Æmilius (cap. 12), says, that it was not Philip, but Philip's gold that took the cities of the Greeks, such as Olynthus, Potidæa, Amphipolis, Pydna, &c. *Æmulos*—His rivals for the throne of Macedonia were Pausanias, Argæus ii.,

Arrhybas, Chersobleptes, Euthycrates, and Lasthenes.

15. *Munera navium*, &c. — Horace is thought to allude here to Menas or Menodorus, who was noted for frequently changing sides in the war between Sextus Pompeius and the triumvirs.

16. *Saevos*—"rough," or "fierce." Some, however, make it here equivalent to *fortes*.

18. *Majorumque (opum) fames*—"and a desire for more extensive possessions." For *majorum*, a prose author would most likely have used *pluris*.

19. *Late, &c.—tollere*—"to raise the far conspicuous head," i.e., to raise the head so as to attract extensive notice. Cp. Ode i. 18, 15.

20. *Equitum decus* — See Notes, Ode i. 20, 5.

22. *Plura = tanto plura* — "the more." *Nil cupientium*, &c.—The rich and the contented are here made to occupy two opposite encampments.

23. *Nudus*—"unarmed," for the acquisition of riches."

25. *Contemptae, &c.—rei*—"more glorious as the owner of a despised (or unenvied) estate."

26. *Arat*—"reaps," usually "ploughs." The final syllable is lengthened by cæsura. See Notes, Ode iii. 5, 17. To avoid this, some prefer *non piger*, which is found in a few MSS. for *impiger*—"industrious." For the quantity of the first syllable of Apulus, see Notes, Ode iii. 4, 9.

27. *Occultare*—"to hoard." Cp. Ode i. 1, 9.

29. *Puræ rivus aquae*—The Digentia (*Licenza*). Cp. Epist. i. 16, 12, and 18, 104.

30. *Segetis certa fides meae*—"a sure reliance on my crop," i.e., the certainty of a good crop.

32. *Fallit (eum) sorte beatior* = αὐτὸν λανθάνει ὀλβιώτερον ὄν—"yield a pleasure unknown to him," lit., "escape his notice as being more blessed by fate." *Fallit*, in this construction, like λανθάνει, may usually be translated adverbially, *unawares*, *secretly*, *unseen*, or *unknown*, and the participle made the principal verb. In a free translation also the accusative of the person may become the nominative in English. Some erroneously place a full stop after *fallit*, and explain *sorte beatior (sum)* as "Happier in lot am I." This is equivalent to taking *tamen*, line 37, in the sense of *since*, a meaning which it never has.

33. *Calabrae*, &c. — An allusion to the honey of Tarentum. Cp Ode ii. 6, 14.

34. *Nec Laestrygonia, &c.—mihi*—"nor wine ripens (lit., begins to weaken) for me in a Læstrygonian (or Formian) jar." *Formiae* was regarded by the ancients as having been the abode and capital of the Læstrygones. See also Notes, Ode i. 20, 11; and Hom. Odyss. x. 82.

35. *Gallicis—pascuis*—"in the pastures of Cisalpine Gaul."

37. *Importuna tamen Pauperies.*—"still pinching (or vexatious) poverty." See Notes, Ode i. 12, 43.

39. *Contracto, &c.—continuem*—"I shall extend more wisely my humble income by contracting my desires, than if I were to join the realm of Alyattes to the Mygdonian plains," i.e., than if Lydia and Phrygia were mine. Alyattes was king of Lydia, and father of Crœsus. *Alyatii* is a poetic genitive like *Achillei* and *Ulixei*. See Notes, Ode i. 6, 7. For the epithet, "Mygdonian" applied to Phrygia, see Notes, Ode ii. 12, 22.

43. *Bene est (ei) &c.—manu*—"happy is the man on whom the deity has bestowed with a sparing hand what is sufficient for his wants."

ODE XVII.—Tricolos tetrastrophos: Metre—The Alcaic or Horatian, of which the two first verses are Greater Alcaic, the third an Archilochian, and the fourth a Lesser Alcaic; thus—

1, 2. ⏓ | – ⏑ | – – | – ⏑ ⏑ – | ⏑ ⏓ or ⏓ – | ⏑ – | – ‖ – ⏑ ⏑ | – ⏑ ⏓
3. ⏓ | – ⏑ | – – | – ⏑ | – ⏓ or ⏓ – | ⏑ – | – – | ⏑ – | ⏓
4. – ⏑ ⏑ | – ⏑ ⏑ – | ⏑ – | ⏓ or – ⏑ ⏑ | – ⏑ ⏑ | – ⏑ | – ⏓

SUBJECT—The crow bodes rain, prepare for a festival, and give the slaves a holiday. Addressed to Ælius Lamia. See Ode i. 26.

1. *Vetusto nobilis ab Lamo*—"nobly descended from the ancient Lamus," son of Neptune, king of the Læstrygones, and founder of Formiæ. See last Ode, 34.

2. *Quando* (=*quoniam* or *siquidem*, Schol.) is understood to depend upon the previous line. *Et priores, &c.—fastos*—"they say (i.e., it is said) both that the earliest Lamiæ and the whole race of their descendants throughout the recording family registers were named from him." Some have included the words from line 2 to 6 within brackets, as savouring strongly of interpolation, from their awkward position; but they appear to be in all the MSS. The *Fasti consulares* were public registers or chronicles, under the care of the Pontifex Maximus and his college, in which were marked from year to year what days were *fasti*, and what *nefasti*, as well as the names of the magistrates, particularly of the consuls, and an account of the triumphs that were celebrated, &c. The *Fasti* here referred to, however, were probably family registers, as none of the Lamiæ appear in the *Fasti consulares* except this Lamia, and that not till A. D. 3, which was fully 11 years after the death of Horace.

5. *Auctore, &c.—originem qui*—"thou derivest thy origin from the (lit., authority) person who." Though *ducis* is the reading of all the MSS., Heinsius and others give *ducit* to agree with *genus*.

6. *Formiarum*—See Notes, Ode iii. 16, 34.

7. *Et innantem, &c.—Lirim*—"and to have possessed the Liris (*Garigliano*) where it flows (lit. flowing) to the shores of Marica." Lamus therefore ruled, not only over Formiæ, but also over the Minturnian territory, where the nymph Marica had a grove and a temple in the S. of Latium. The country around abounded with marshes, and Marica is by some supposed to have been the mother of Latinus, and by others regarded as Circe.

9. *Late tyrannus*, εὐρυκρείων,—"a monarch of extensive sway."

12. *Aquae—augur*—"harbinger of rain." Cp. Ode iii. 27, 10, and Ovid, Am. ii. 6, 34, *Pluviae graculus augur aquae.*

13. *Annosa*—Hesiod (Fragm. 50) assigns to the crow the duration of nine ages of men. *Dum potis (es)* is=*potes*, which is also found.

14. *Cras genium mero curabis*—"to-morrow, thou shalt indulge thy genius with wine." According to the popular belief of antiquity, every individual had a genius (δαίμων) or tutelary spirit, which was supposed to take care of the person during the whole of life. Those belonging to males (*Genii*) are depicted as boys with the wings of a bird; those to females (*Junones*) as girls, with those of a bat or a moth. See Notes, Epist. ii. 2, 187. As *curare* is more suggestive of a feast than a sacrifice, *curabis* is understood to have been put here humorously in place of the usual term *placabis*—"thou shalt propitiate." Cp. Sat. ii. 5, 38; Epist. i. 4, 15; Ars Poet., 210, and the phrases *Genio indulgere*, and *curare corpus*, "to regale one's self."

15. For *porco*, Cunningham reads *porca*, as in Ovid, Fast. vi. 158, *Extaque de porca cruda bimestre tenet;—pro parvo victima parva cadit;* and for *bimestri*, several MSS. give *bimenstri.*

16. *Operum solutis*, πόνον λελυμένοις, a Græcism for *ab opere solutis*—"released from their labours."

ODE XVIII.—Dicolos tetrastrophos: Metre—The Lesser Sapphic, of which the three first verses are Lesser Sapphic, and the fourth an Adonian; thus—

1-3. — ⏑ | — — | — ⏑ ⏑ — | ⏑ — | ⏓ or — ⏑ | — — | — ⏑ ⏑ | — ⏑ | — ⏓
4. — ⏑ ⏑ — | ⏓ or — ⏑ ⏑ | — ⏓

SUBJECT—A hymn addressed to Faunus. See Notes, Ode i. 4, 11.

3. *Lenis incedas*—"mayest thou walk benignantly." *Abeasque, &c.—alumnis*—"and mayest thou depart propitious to the young offspring of my flocks." Faunus appears to have spent the summer in Italy and the winter in Arcadia. Cp. Ode i. 17, 1.

5. *Pleno—anno*—"at the close of every year," on the Nones of December.

6. With *veneris sodali—craterae*, compare Ode i. 2, 34.

7. *Vetus ara*—On which sacrifices have been made to Faunus for many a year.

11. *Festus—pagus*—"the village (i.e., Mandela, *Bandela*, near the poet's farm), enjoying thy festal day."

13. *Audaces*—The lambs are *bold*, under the protecting care of the god.

14. *Spargit, &c.—frondes*—It was customary among the ancients, to scatter leaves and flowers on the ground, in honour of distinguished personages. Cp. Virg. Ecl. 5, 40, *Spargite humum foliis.*

15. *Invisam—fossor*—The labourer (lit. ditcher) *hates* the source of his toil when he is bent on waltzing.

16. With *ter pede*, compare *tripudium* and *tripudiare.*

ODE XIX.—Dicolos Distrophos: Metre—The Second Asclepiadean, of which the first verse is a Glyconian, and the second a Lesser Asclepiadean; thus—

1. — — | — ⏑ ⏑ — | ⏑ ⏓ or — — | — ⏑ ⏑ | — ⏑ ⏓
2. — — | — ⏑ ⏑ — | — ⏑ ⏑ — | ⏑ ⏓ or — — | — ⏑ ⏑ | — ‖ — ⏑ ⏑ | — ⏑ ⏓

Supposed to have been recited to a party of friends who had met to arrange a supper in honour of the appointment of Murena, the brother-in-law of Augustus, to the office of Augur. See Introduction to Notes on Ode ii. 10. It is, however, more particularly addressed to Telephus, who would appear to have had a greater interest in matters of chronology, than in making preparations for the approaching banquet. Telephus, which is probably a fictitious name, occurs also in Ode i. 13. 1, and iv. 11, 21; but whether it is applied to the same individual in each case is very doubtful.

1. *Inacho Codrus*—Inachus is said to have founded the kingdom of Argos in 1856, and Codrus, the last, and self-devoted king of Athens, to have been slain in 1070 B.C. The interval, therefore, would be 786 years.

3. *Genus Aeaci*—The Æacidæ, or descendants of Æacus, were Peleus, Telamon, Achilles, Teucer, Ajax, &c.

5. *Chium—cadum*—"a cask of Chian wine." Cp. Ode i. 9, 7, and iii. 16, 34. The Chian was a light, sweet wine, obtained from Ariusia, in the north of Chios. Cp. Sat. ii. 8, 15, and Virg. Ecl. 9, 71.

6. *Mercemur*—"we may buy." *Quis aquam temperet ignibus*—Alluding to the hot drinks so customary among the Romans.

7. With *quota*, supply *hora.*

8. *Pelignis caream frigoribus*—"I may be freed from Pelignian cold," by a hot bath. The territory of the Peligni was separated from that of the Marsi, on the

west, by the Apennines, and notorious for the coldness of its climate.

9. After *da* supply *poculum*, and for the construction of the genitives *lunae*, *noctis*, *auguris*, see Notes, Ode iii. 8, 13. *Lunae—novae*—"in honour of the new moon," which may be supposed to have been seen at the time, or the party may be understood to have met on the Kalends, with which the new moon (νουμηνία) was associated long after the lunar months were discontinued. Cp. Ode iii. 8, 23.

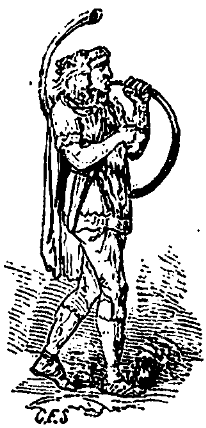
10. *Noctis mediae*—"in honour of midnight," as a pledge that they did not mean to leave till morning. Cp. Ode iii. 28, 16.

11. *Tribus*, &c.—*commodis*—"goblets are usually mixed with three or with nine full cups of wine." *Commodus* is compounded of *com*, for *cum*, and *modus*, and is here taken in its literal sense—*having full measure*. For the shape, use, and size of the *cyathus*, see Notes, Ode i. 20. 12, and iii. 8, 13. From *tribus aut novem* compared with *tres supra*, line 15, it is inferred that the *pocula* each, held a *sextarius*, or twelve *cyathi*, so that one party drank one-fourth wine and three-fourths water, another, three-fourths wine and one-fourth water. The enraptured poet (*attonitus vates*, ἐμβρόντητος) likes the odd number of Muses (*Musas amat impares*), i.e., the Nine.

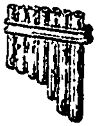
15. *Tres prohibet supra*—(*nos*) *tangere*—"forbids us to touch the three more," i.e., to drink it undiluted (*merum*) the three above nine leaving no room for water. *Tres supra* is frequently, though improperly translated "more than three."

16. *Gratia*, &c.—*sororibus*—"the elder Grace, in conjunction with her naked sisters," is here figuratively used for propriety. The Graces, Euphrosyne, Aglaia, and Thalia, were often represented as naked, and joined hand in hand. Cp. Ode i. 30, 5, and iv. 7, 5.

18. *Insanire juvat* (*me*)—"I delight to revel madly." Cp. Ode ii. 7, 28, and iv. 12, 28. *Berecyntiae*—See Notes, Ode i. 18, 13. The Berecyntian or Phrygian flute was of a crooked form, whence it is sometimes called *cornu*. The following representation of a *cornicen* shows both its shape and the manner in which it was used.



20. *Fistula* or *syrinx*—"a Pan's pipe," which was made of unequal stalks of reed, cane, or hemlock, fastened by wax, and hence styled *arundo cerata* (Ovid, Met. xi. 154). The following illustration is from a Pompeian marble.



21. *Parcentes — dexteras* — "niggardly hands" in bestowing festive contributions.

23. *Lycus*, a fictitious name for an old churl.

24. *Vicina*—"our fair neighbour." *Non habilis*—"ill suited," i.e., in point of years.

25. *Spissa—coma*—"with bushy locks."

26. With *Vespero*, compare Ode iii. 9, 21.

27. *Tempestiva*—"who is suited to thy years;" opposed to *non habilis*.

ODE XX.—Dicolos tetrastrophos: Metre—The Lesser Sapphic, of which the three first verses are Lesser Sapphic, and the fourth an Adonian; thus—

1-3. — ⏑ | — — | — ⏑ ⏑ — | ⏑ — | ⏓ or — ⏑ | — — | — ⏑ ⏑ | — ⏑ | — ⏓
4. — ⏑ ⏑ — | ⏓ or — ⏑ ⏑ | — ⏓

Addressed to Pyrrhus, a beautiful boy, who was a candidate, along with a jealous girl, for the affections of Nearchus.

1. *Moveas* = *amoveas*—"thou art trying to remove."

2. *Gaetulae*—See Notes, Ode i. 23, 10.

3. *Inaudax*, ἄτολμος, is a ἅπαξ λεγόμενον for *timidus*.

6. *Insignem* (*forma*)—"conspicuous for beauty."

7. After *certamen*, supply *erit utrum*. *Tibi*, &c.—*an illi*—"whether a greater share of the booty may go to thee or to her." For *illi* some read *illa* (*sit*)—"whether the prize may come to thee, or she be superior."

11. *Arbiter*, βραβευτής—Nearchus, from what follows, appears to enjoy the contest, and to be indifferent about bestowing the palm of victory on either.

15. *Nireus*—The handsomest of the Greeks

who fought against Troy, except Achilles. Cp. Epod. 15, 22, and Hom. Il. ii. 673. *Aquosa raptus ab Ida*—Ganymede. With *aquosa*, compare the Homeric Ἴδη πολυπίδαξ, πιδήεσσα. See also Notes, Ode iv. 4, 4.

ODE XXI.—Tricolos tetrastrophos: Metre—The Alcaic or Horatian, of which the two first verses are Greater Alcaic, the third an Archilochian, and the fourth a Lesser Alcaic, thus—

1, 2. ⏓ | – ⏑ | – – | – ⏑ ⏑ – | ⏑ ⏓ or ⏓ – | ⏑ – | – ‖ – ⏑ ⏑ | – ⏑ ⏓
3. ⏓ | – ⏑ | – – | – ⏑ | – ⏓ or ⏓ – | ⏑ – | – – | ⏑ – | ⏓
4. – ⏑ ⏑ | – ⏑ ⏑ – | ⏑ – | ⏓ or – ⏑ ⏑ | – ⏑ ⏑ | – ⏑ | – ⏓

SUBJECT—An address to an amphora of old wine, when Marcus Messala Corvinus was to sup with the poet.

Messala was an intimate friend of Horace and Tibullus, and, like the former, abandoned the cause of the republican party for that of Augustus. He is referred to again in Sat. i. 6, 42; i. 10, 85, and Ars Poet., 371.

1. *Consule Manlio*—"in the consulship of Manlius," i.e., in B.C. 65, when L. Aurelius Cotta and L. Manlius Torquatus were consuls. If, as is frequently conjectured, the Ode was written in 35, the wine and Horace would then be 30 years of age. See Notes, Ode ii. 11, 15.

2-4. These verses indicate the effects of wine on different individuals. 4. *Pia testa*—"kindly jar," *testa* being figuratively used for the wine which it contains, and *pia* denoting the brotherly affection which it may be supposed to entertain for the poet who was its coeval.

5. *Quocunque—nomine*—"for whichever purpose," i.e., whether for exciting complaints, mirth, quarrels, intrigues, or sleep. It is literally "in whichever name." *Massicum*—See Notes, Ode i. 1, 19.

7. *Descende*—"come down," from the *apotheca*. See Notes, Ode i. 37, 6.

8. *Languidiora vina*—"the more mellowed wines." Cp. Ode iii. 16, 35.

9. *Quamquam Socraticis madet sermonibus*—"though he is deeply imbued with the tenets of the Socratic school," i.e., has drunk deep at the streams of philosophy. *Madet* contains a figurative allusion to the subject of the Ode.

10. *Sermonibus*—The method of instruction pursued by Socrates assumed the form of familiar conversation. The expression *Socraticis sermonibus*, however, refers more particularly to the tenets of the Academy, as given in the Symposia of Plato and Xenophon. *Horridus*—"sternly," lit., "roughly."

11. *Et prisci Catonis—virtus*—"the virtue even of old Cato," i.e., of Cato the censor, or as he is often styled, Cato the elder, in contradistinction to Cato Uticensis.

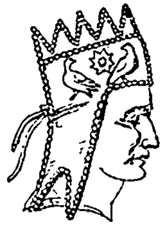
13. *Tu lene, &c.—duro*—"thou appliest a gentle pressure to the usually unyielding disposition," and thereby makest it relax.

16. *Lyaeo*—See Notes, Ode i. 7, 22.

18. *Et addis cornua pauperi*—"and impartest confidence to the man of humble means." See Notes, Ode i. 1, 18, and ii. 19, 29.

19. *Post te*—"after tasting of thee." Cp. Ode i. 18, 5. *Iratos—regum apices*=*iratorum regum apices.*

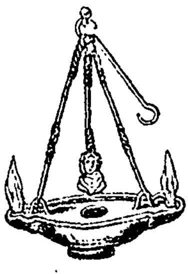
20. *Apices*—"tiaras," i.e., the power. Cp. Ode i. 34, 14. The following illustration of a *Tiara Recta* is from a Syrian medal, representing Tigranes, king of Armenia.



21. *Te—producent*—"shall prolong thee," i.e., shall prolong the entertainment. *Laeta*—"propitious."

22. *Segnes nodum solvere*—A Grecism for *segnes ad solvendum nodum*—"slow to loosen the bond of union." See Notes, Ode i. 4, 6, and iii. 19, 17.

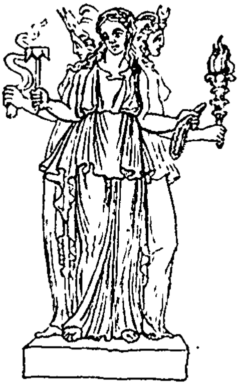
23. *Vivaeque—lucernae*—"and the living lights." Cp. Ode i. 27, 5, and iii. 8, 14. *Vivae*=*ardentes*—"burning." The subjoined cut represents an ancient bronze lamp with two lights (*lucerna bilychnis*) and an apparatus for suspending it from the ceiling.



ODE XXII.—Dicolos tetrastrophos: Metre—The Lesser Sapphic, of which the three first verses are Lesser Sapphic, and the fourth an Adonian; thus—

1-3. — ⏑ | — — | — ⏑ ⏑ — | ⏑ — | ⏓ or — ⏑ | — — | — ⏑ ⏑ | — ⏑ | — ⏓
4. — ⏑ ⏑ — | ⏓ or — ⏑ ⏑ | — ⏓

Subject—The dedication of a pine, and the promise of a yearly sacrifice to Diana.



1. *Montium custos nemorumque*—Cp. Ode i. 25, 5, and Carm. Sec. i.

2. *Laborantes utero*—"labouring in childbirth." See Notes, Carm. Sec. 13. *Puellas*—*juvenes uxores.* Cp. Ode iii. 14, 10.

3. *Ter vocata*—In allusion to her triple designation, *Luna* or *Selene* in heaven; *Diana* or *Artemis*, on earth; and *Hecate*, *Proserpina*, or *Persephone*, in the lower regions. Cp. Virg. Æn. iv. 511.

4. *Triformis*—"of triple form," as explained in the preceding note. The annexed illustration is from an ancient bronze.

5. *Imminens*, &c.—*esto*—"let the pine that hangs over my villa be sacred to thee." *Tua* is here equivalent to *tibi sacra.* Cp. Virgil, Æn. x. 423.

6. *Per exactos*—*annos*—"at the close of every year." Cp. Ode iii. 18, 5.

7. *Obliquum meditantis ictum*—Boars have their tusks placed in such a manner that they can only bite obliquely, or side-ways. Cp. Hom. Il. xii. 148, δοχμὼ ἀΐσσοντι—"rushing on slantwise."

ODE XXIII.—Tricolos tetrastrophos: Metre—The Alcaic or Horatian, of which the two first verses are Greater Alcaic, the third an Archilochian, and the fourth a Lesser Alcaic: thus—

1, 2. ⏒ | — ⏑ | — — | — ⏑ ⏑ — | ⏑ ⏓ or ⏒ — | ⏑ — | — ‖ — ⏑ ⏑ | — ⏑ ⏓
3. ⏒ | — ⏑ | — — | — ⏑ | — ⏓ or ⏒ — | ⏑ — | — — | ⏑ — | ⏓
4. –́ ⏑ ⏑ | — ⏑ ⏑ — | ⏑ — | ⏓ or — ⏑ ⏑ | — ⏑ ˘ | — ⏑ | — ⏓

Subject—Small offerings from the poor are as acceptable to the gods as costly oblations from the rich, when the hand that gives them is clean.

It is addressed to Phidyle, a fictitious name, which in Greek (Φειδύλη) denotes "a thrifty female."

1. *Caelo*—*ad caelum.* *Supinas*—*manus*, ὑπτίας χεῖρας—"thy suppliant hands," lit., "thy hands with the palms turned upward," in the attitude of prayer, to the celestial deities.

2. *Nascente luna*—"at the new moon," i.e., at the beginning of every month. See Notes, Ode iii. 19, 9.

3. *Placaris*—The final syllable of this tense is common; here it is long. *Et horna fruge*—"and with a portion of this year's produce." *Hornus* ("of this year's growth") is from the Greek, ὥρινος, which is a derivative of ὥρα. With *hornotinus*, which is a longer form of *hornus*, compare *annotinus*, of "last year's."

5. *Pestilentem*—*Africum*—"the Sirocco," lit. "the noxious south-west." See Notes, Ode i. 1, 15.

6. *Sterilem*—*robiginem*—"the blasting mildew." Cp. Virg. Geo. i. 150.

7. *Dulces alumni*—"the sweet offspring of the flocks." Cp. Ode iii. 18, 3.

8. *Pomifero grave tempus anno*—"the sickly season in the autumn of the year." *Annus* is frequently, as here, taken in the sense of a part, not of the whole year. Cp. Epode ii. 39, and Virg. Ecl. iii. 57.

9. The order of construction from *nam* to *tinget* is *Num victima, (diis) devota, quae pascitur nivali Algido, inter quercus et ilices, aut crescit in Albanis herbis, tinget cervice secures pontificum.* *Algido*—See Notes, Ode i. 21, 6.

11. *Albanis in herbis*—"amid Alban pastures," alluding to the pastures around Mons Albanus *(Monte Cavo)* and the ancient site of Alba Longa.

13. *Cervice*—"with the blood of its wounded neck." *Te nihil, &c.*—*myrto*—"it is unnecessary for thee, if thou crown thy little Lares with rosemary and the brittle (or delicate) myrtle, to seek to propitiate their favour with the abundant slaughter of two-year-old victims." The Lares stood in the atrium, or hall of the dwelling, and on festivals they were crowned with garlands, and sacrifices were offered to them.

17. *Immunis, &c.*—*manus*—"if the innocent hand hath touched the altar," i.e., if the hand that touches the altar be one from

which no offering is due, and consequently innocent. In this sense *immunis* is usually followed by the genitive, as in Ovid, Her. 14, 8; but the same might be said of *avidum*, Ode i. 28, 18, and of *plenus*, Sat. ii. 2, 43. Bentley, and a few others, take it in its literal sense, "without a gift," i.e., "empty," though it is difficult to see how this meaning can be reconciled with the context.

18. *Non, &c.—Penates*—"it does not appease the angry gods more acceptably with a costly sacrifice." The perfect has here the signification of the aorist, and *blandior* that of *blandius*. Orelli prefers the following order: *Immunis manus mollivit aversos Penates pia farre et saliente mica, non blandior sumptuosa hostia.* Porphyrion and Bentley make *sumptuosa hostia* the nominative to *mollivit*, and refer to Ode iii. 5, 17, for a similar instance of lengthening the final syllable of *sumptuosa*. This has led Orelli and others to notice that in Horace all the short syllables that are lengthened by cæsura, end with a consonant, as in Ode i. 3, 36; 15, 36; and iii. 5, 17; and that a syllable naturally short remains short before a word beginning with a mute before either of the liquids *l*, *r*, as in Ode iii. 1, 13; 4, 50; 6, 19; 11, 9; and Ars Poet., 395.

20. *Farre pio et saliente mica*—"than with the pious meal and the crackling (lit. leaping) salt," alluding to the salted cake (*mola salsa*), which was composed of bran or meal mixed with salt, and sprinkled on the head of the victim before it was slain. By itself, however, it was deemed an acceptable sacrifice for those who could not afford a greater. Cp. Pliny, (in Præfat. Hist. Nat.,) *Mola salsa litant, qui non habent thura;* Ovid, Fast. ii. 536, and iv. 409. *Pio* indicates the spirit of the worshipper, and *saliente* refers to the action of the salt when it was burned. Cp. Tibullus, iii. 4, 10, *Farre pio placant et saliente sale.*

ODE XXIV.—Dicolos Distrophos: Metre—The Second Asclepiadean, of which the first verse is a Glyconian, and the second a Lesser Asclepiadean; thus—

1. — — | — ⏑ ⏑ — | ⏑ ⏓ or — — | — ⏑ ⏑ | — ⏑ ⏓
2. — — | — ⏑ ⏑ — | — ⏑ ⏑ — | ⏑ ⏓ or — — | — ⏑ ⏑ | — ‖ — ⏑ ⏑ | — ⏑ ⏓

SUBJECT—Virtue is more desirable than wealth, and the man who will reform the morals of his countrymen should be styled "The Father of Cities."

It is addressed to the covetous; and being of the same character, it was probably written about the same time, as those at the commencement of this Book.

1. The order of construction is *Licet, opulentior intactis thesauris Arabum et divitis Indiae, occupes omne Tyrrhenum et Apulicum mare tuis caementis, si dira Necessitas figit, &c. Intactis*, applied to the treasures of the East, refers to their being as yet free from the grasp of Roman power. Cp. Ode i. 29, 1, and Propertius, ii. 10, 15.

3. *Caementis*—See Notes, Ode iii. 1, 35. Here it refers to structures reared on artificial foundations.

4. The *mare Tyrrhenum* or *Inferum* was to the west: the *Apulicum, Superum*, or *Ionicum*, to the east of Italy. Regarding the quantity of *Apulicus*, see Notes, Ode iii. 4, 9.

5. *Si=siquando*—"if," i.e., "whenever." The final syllable of *figit* is lengthened by cæsura. See Notes, Ode iii. 23, 18, and 16, 26. *Adamantinos*—See Notes, Ode i. 6, 13, and with *adamantinos — clavos* compare *clavos trabales*, Ode i. 35, 18.

6. *Summis verticibus*—"in the summit of their roofs," a proof that they are doomed to destruction, as the driving of the *clavus annalis* in the temple of Jupiter indicated the end of a year. For this use of *vertex*, compare Martial, viii. 36, 11. Anthon and others, following Cruquius' Commentator, would have it to refer to the "summit of the human head," which is a very doubtful interpretation. Sanadon applies it in a moral sense to "the highest heads," as in Ode iii. 16, 19, i.e., to the rich and powerful, ("*les fortunes les plus elevées.*") Bentley takes *verticibus* to denote the heads of spikes, so that *summis verticibus* will mean, according to him, "up to the very head;" and the idea intended to be conveyed by the poet will be, "*sic clavos figit necessitas summis verticibus, ut nulla vi evelli possint.*"

9. *Campestres—Scythae*—"the Scythians in the Steppes of Tartary," or "the Nomadic Scythians." *Melius—vivunt*—"lead a happier life," or "live more happily." Cp. Hom. Il. xiii. 6.

10. *Plaustra*—From their living in waggons, they were styled by the Greeks ἁμαξόβιοι, or ἁμάξοικοι. *Rite*—"according to their custom." With reference to sacred things, it signifies, "with due ceremony."

11. *Rigidi Getae*—"the hardy Getæ." The Getæ originally occupied that tract of country which had the Danube to the north, the range of Hæmus to the south, the Euxine to the east, and the Crobyzian Thracians to the west. It was within these limits that Herodotus knew them. Afterwards, however, being dislodged, probably by the Macedonian arms, they crossed the Danube, and pursuing their Nomadic mode of life in the steppes between the Danube and the Tyras, or *Dneister*, they became the neighbours of the Dacians.

12. *Immetata — jugera* — "unmeasured acres," i.e., unmarked by boundaries, and consequently common to all. *Immetata* is a ἅπαξ λεγόμενον. *Liberas fruges et Cererem*—"a harvest free to all." *Cererem* is here merely explanatory of *fruges*.

14. *Nec, &c.—annua*—"nor does a culture longer than for a year please them,"

alluding to their annual change of abode. Compare Cæsar's account of the Suevi, Bel. Gal. iv. 1, 22.

15. *Defunctumque, &c.—vicarius*—"and a successor, upon equal terms, relieves him who has ended his labours."

17. *Illic mater, &c.—innocens*—"there the wife, a stranger to guilt, is kind to the children of a previous marriage, deprived of a mother's care," i.e., is kind to her motherless step-children.

19. *Dotata — conjux* — "the dowered spouse."

20. *Nec, &c.—adultero*—"nor does she trust to a shining paramour."

21-23. *Dos, &c.—castitas*—"their dowry is the great virtue of their parents, and that chastity in the marriage compact which shrinks from another man's embrace." The genitive plural of *părens*, "a father or mother," is usually *parentum*; that of *pārens*, "a subject," *parentium*; yet Horace, in the Odes, gives a preference to *ium*, in the Satires to *um*. Cp. Ode iii. 21, 14; Epode 1, 20; and Sat. ii. 3, 290. *Metuens*=φυλασσομένη. *Certus* is literally, "sure," and is here applied to the "marriage compact," which is "for better, for worse."

24 *Et, &c.—est mori*—"and adultery is *there* a heinous crime, and its punishment is death," lit. "and to sin *is* impious, or its price is to die." In this sense *aut* is rather connective than disjunctive, and nearly equivalent to *alioquin*. *Pretium*, like τιμή and μισθός, is not unfrequently used in a bad sense.

25. *Quisquis*=*siquis* or *omnes qui*, and not to *quis quis*, as Bentley would have it. At this time Augustus may have thought of enacting the *Lex Julia*, for which see Notes, Ode iii. 6, 17.

27. With *Pater Urbium*, compare *Pater Patriae*. See Notes, Ode i. 2, 50.

28. *Indomitam refraenare licentiam*—"to curb our hitherto ungovernable licentiousness." Cp. Ode iv. 15, 9.

30. *Clarus postgenitis*—"illustrious for this to after ages." *Quatenus*=*quandoquidem*—"since."

31. *Virtutem incolumem*—"merit, while it remains with us," i.e., illustrious men, while alive. Cp. Epist. ii. 1, 12, and Martial, v. 10, 5.

32. *Invidi*—"from a spirit of envy," refers both to *odimus* and *quaerimus*.

33. *Quid—proficiunt*—"what avail."

35. *Sine moribus*—"without public morals," to enforce them.

36. *Si neque fervidis, &c.—mundi*, allude to the torrid zone. See Notes, Ode i. 22, 22.

38. *Nec Boreae finitimum latus*—"nor the region bordering on the north."

39. *Duratae — solo* — "frozen to the ground." *Solo*=*in solo* or *ad solum*.

40. *Horrida, &c.—jubet, &c.*—"if the skilful mariners triumph over the stormy seas? If narrow circumstances, now esteemed a great disgrace, bid us," &c.

44. *Virtutisque, &c.—arduae*=*sique deserit arduam viam virtutis*.

45. *Vel nos in Capitolium, &c.*—The idea is: If we repent of our luxury and vice, let us either carry our superfluous wealth to the Capitol, and consecrate it to the gods, or let us cast it as a thing accursed into the nearest sea. The words *in Capitolium* are thought by some to contain a flattering allusion to a remarkable act on the part of Augustus, in dedicating a large amount of treasure to Jupiter Capitolinus, (Suet. Aug. 30).

46. *Clamor—et turba faventium*, a hendiadys for *clamor turbae faventis*—"the shouts of an applauding crowd," lit. "the shout and the crowd of applauding citizens."

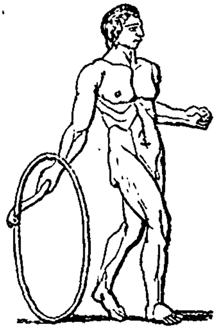
49. *Materiem*—"the source."

51. *Eradenda*—"are to be eradicated."

52. *Tenerae nimis mentes*—"minds that are too effeminate."

54. *Nescit, &c. — timet* — "the inexperienced free-born youth knows not how to sit (lit. to stick on) a horse, and is afraid to hunt." Among the Romans, those who were born of parents that had always been free were styled *ingenui*.

57. *Graeco trocho*—The *trochus* (τρόχος) was a circle of brass or iron, and frequently set round with rings or small bells, to make a noise, with which young men and boys used to amuse themselves, (Martial, xiv. 169). It was borrowed from the Greek κρικληκλασία, and resembled the modern hoop. The annexed illustration is from an engraved gem.



58. *Seu malis*—"or, if thou prefer." *Vetita legibus alea*—All games of chance were forbidden among the Romans except at the celebration of the Saturnalia. These laws, however, were not strictly observed.

59. *Perjura patris fides*=*perjurus pater*—"his perjured and faithless parent."

60. *Consortem socium—et hospitem*—Dacier and Bentley understand three parties to be referred to—"his co-heir, his partner, and the stranger with whom he deals;" others only two, *consortem socium*=*sortis socium*—"his partner in business," and *hospitem*, "his guest."

61. *Indignoque, &c. — properet* — "and hastens to amass wealth for an heir unworthy of enjoying it."

62. *Scilicet improbae, &c.—rei*—"vast riches increase, it is true, yet something or other is ever wanting to what seems an imperfect fortune in the eyes of its possessor." Cp. Ode iii. 16, 42. For this use of *improbus*, compare Virg. Geo. i. 146, and Æn. xii. 687. Anthon here translates it, "dishonestly acquired."

ODE XXV.—Dicolos Distrophos: Metre—The Second Asclepiadean, of which the first verse is a Glyconian, and the second a Lesser Asclepiadean; thus

1. — — | — ⏑ ⏑ — | ⏑ ⏓ or — — | — ⏑ ⏑ | — ⏑ ⏓
2. — — | — ⏑ ⏑ — | — ⏑ ⏑ — | ⏑ ⏓ or — — | — ⏑ ⏑ | — ‖ — ⏑ ⏑ | — ⏑ ⏓

Subject—A dithyrambic address to Bacchus for carrying the poet away when he was wishing to sing the praises of Augustus.

1. *Tui plenum*—"full of thee," i.e., of thy inspiration.

2. Before *nemora* supply *in*, which in some MSS. is expressed.

3. *Velox mente nova*—"swift, under the influence of an altered mind." *Nova* refers to the change wrought by the inspiration of the god (ἐνθουσιασμός). *Quibus antris* =*in quibus antris*—"in what grottos?"

4. *Audiar, &c.—Jovis?*—"shall I be heard musing upon the undying glory of illustrious Cæsar, with a view to enrol him among the stars and the council of Jupiter?" *Meditans* seems to have here a double meaning: with the acc. "to hum, to muse upon;" with the infin. "to essay, to purpose." *Inserere* may also be taken as a Greek infin., and=*gratiâ inserendi*, or it may depend upon *audiar*.

6. *Consilium* is a cabinet council, or assembly for deliberation; *concilium* a council or assembly for voting. The *consilium Jovis*, βουλὴ δωδεκάθεος, included the twelve *Dii consentes*, or *Dii majorum gentium:—Juno, Vesta, Minerva, Ceres, Diana, Venus, Mars; Mercurius, Jovi, Neptunus, Vulcanus, Apollo*,

7 *Dicam, &c—alio*—"I will send forth a lofty strain, now, as yet unuttered by other lips." The pleonastic turn of expression in *recens adhuc indictum ore alio* accords with the wild and irregular nature of the whole piece.

8. *Non secus, &c.—Rhodopen*—"as (lit. not otherwise) the Bacchante, or Euiad, awakening from sleep, is lost in amazement on the mountain-tops, when beholding in the distance the Hebrus, and Thrace white with snow, and Rhodope traversed by Barbarian foot." The poet here compares himself to a bewildered Bacchanalian nymph. *Euias, adis*, f., a Bacchante, from Evius, the name of her deity. See Notes, Ode i. 18, 9. She is *exsomnis*, ἔξυπνος, or ἄυπνος, because the orgies were celebrated at night. The Hebrus *(Maritza)* is a river in the middle, and Rhodope *(Despota Dagh)*, a mountain in the west, of Thrace, and are here referred to as the favourite haunts of Bacchus (Dionysus).

12. *Ut*—"so," responds to *non secus*, in line 8. Some MSS. give *ac*, as in prose: the best give *ut*, apparently because *ac* occurs in the previous line. Some place a full stop after *Rhodopen*, and explain *ut* as an interjection—"how!" *Devio*—"wandering," from the haunts of men.

13. *Vacuum nemus*—"the lonely (or uninhabited) grove."

14. *O Naiadum potens*—"O god of the Naiads." Cp. Ode i. 3, 1, for a similar construction. The Naides (Νηΐδες) presided over rivers, and are the *nymphae discentes* of Ode ii. 19, 3.

16. *Vertere*=*evertere*—"to tear up." Cp. Eurip. Bacch. 1109.

19. *O Lenaee*—"O god of the wine-press." *Lenaeus*, Ληναῖος, is from ληνὸς, a "wine-press."

20. *Cingentem (sibi) &c.—pampino*—"who surrounds his temples with the green vine branch." Cp. Ode iv. 8, 23.

ODE XXVI.—Tricolos tetrastrophos: Metre—The Alcaic or Horatian, of which the two first verses are Greater Alcaic, the third an Archilochian, and the fourth a Lesser Alcaic; thus—

1, 2. ⏒ | — ⏑ | — — | — ⏑ ⏑ — | ⏑ ⏓ or ⏒ — | ⏑ — | — ‖ — ⏑ ⏑ | — ⏑ ⏓
3. ⏒ | — ⏑ | — — | — ⏑ | — ⏓ or ⏒ — | ⏑ — | — — | ⏑ — | ⏓
4. — ⏑ ⏑ | — ⏑ ⏑ — | ⏑ — | ⏓ or — ⏑ ⏑ | — ⏑ ⏑ | — ⏑ | — ⏓

Subject—A rejected lover's address to Venus on bidding farewell to love.

1. *Vixi—nuper*—"I was lately," lit. "I lived lately." *Idoneus*—"a match for," and consequently a favourite with. Franke supposes this to have been written in 24, others in 20 B.C. In either case, the poet would be above forty years of age. See Notes, Ode ii. 11, 15.

2. *Militavi*—Cp. Ode iv. 1, 6; Ovid, Am. i. 9, 1, and Ars Am. 2, 233. *Non sine*—Similar litotes are of frequent occurrence in Horace, as in Ode i. 23, 3; iii. 4, 20, and 29; 38.

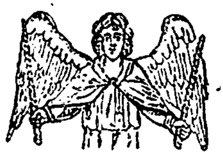
3. *Arma*—See line 7. *Defunctum bello*—"discharged from the warfare of love." It was customary with the ancients, when they discontinued any art, to offer up the instruments connected with it to the deity under whose auspices it had been pursued.

5. *Laevum, &c.—custodit*—"which guards the left side of sea-born Venus," i.e., the

eastern wall, which was to the left of the statue of the goddess, and to the right of the worshippers as they entered the temple. See Notes, Ode iii. 27, 15, and Cicero, Divin. ii. 39, 82, *Nobis sinistra videntur, Graiis et barbaris dextra, meliora.*

6. *Ponite*—Addressed to his attendants.

7. *Funalia*—"torches," properly of small ropes or cords, and covered with wax, pitch, or tallow, and here supposed to be of use for lighting the lover to the door of his mistress. The annexed cut, representing a genius with two torches, is taken from a sepulchral marble at Padua.



Vectes—"crow-bars," to force open the doors when closed against him. *Arcus*—"bows," to be used if necessary against the door-keepers. See Notes, Ode iv. 9, 17. Cunningham suggests *harpas*—"swords;" and Bentley *securesque*—"and axes;" but whether better or worse they are merely conjectures.

9. *Beatam*—"rich," alluding to the flourishing commerce of the island.

10. *Memphin*—Memphis, a celebrated city of Egypt, on the left side of the Nile, and, according to d'Anville, about fifteen miles above the apex of the Delta. It was the capital after Thebes. *Sithonia nive*—See Notes, Ode i. 18, 9.

11. *Sublimi, &c.—arrogantem*—"touch once with uplifted lash the arrogant Chloe," i.e., chastise her with but one blow, and her arrogance will be humbled.

ODE XXVII.—Dicolos tetrastrophos: Metre—The Lesser Sapphic, of which the three first verses are Lesser Sapphic, and the fourth an Adonian; thus—

1-3. – ⏑ | – – | – ⏑ ⏑ – | ⏑ – | ⏓ or – ⏑ | – – | – ⏑ ⏑ | – ⏑ | – ⏓
4. – ⏑ ⏑ – | ⏓ or – ⏑ ⏑ | – ⏓

Addressed to Galatea, who was apparently proposing to visit Greece.

Subject—After praying for her safety, and endeavouring to dissuade her from her purpose, the poet pourtrays the dangers which she would have to encounter, and illustrates his statements by narrating the instructive story of Jupiter and Europa.

1. *Impios, &c.—ducat*—"may the ill-omened cry of the screaming jay escort the wicked," i.e., let evil omens accompany the wicked alone, and may those that attend the departure of her for whose safety I am solicitous, be favourable and happy. The meaning of *parra* is uncertain. Some translate it "a peacock;" some "a screech-owl;" some "a wood-pecker;" and others "a lapwing," &c. All that the context requires is, that it be a bird of evil omen.

2. *Rava*, χαροπός,—"fierce-eyed." Cp. Epode 16, 33. *Agro—Lanuvino*—Lanuvium (*Civita Lavinia*) was situate on a hill commanding an extensive prospect towards Antium and the sea, to the right of the Appian Way, which was the direct route to the port of Brundusium, where Galatea would embark.

4. *Fetaque vulpes*—"and a fox with her cubs." Cp. Virg. Ecl. i. 50; and Ovid, Fast. v. 117.

5. *Rumpat* (=*irrumpat*) *et, &c.—mannos*—"let a serpent also interrupt the journey just begun, if, darting like an arrow athwart the way, it has terrified the horses." *Mannus* means properly a small horse, or nag, and is thought to be a term of Gallic origin.

7. *Ego, (illi), &c.—ab ortu*—"a far-seeing augur, I will call forth by prayer, on account of her for whose safety I feel anxious, the croaking raven from the (lit. rising of the sun) east before the bird that presages approaching rains shall revisit the stagnant pools." Among the Romans, birds that gave omens by their notes were called *Oscines* (from *os* and *cano*), and those from whose flight auguries were drawn received the appellation of *Praepetes* (from *prae* and *peto*). The cry of the raven, when heard from the east, was deemed favourable.

10. *Imbrium divina avis imminentum* is, "the crow." Cp. Virg. Geo. i. 388. In *divina avis*, the cæsura is accompanied with elision. See Notes, Ode i. 10, 1. For *divina* in this sense, see also Ars Poet., 218; Sat. i. 6, 114, and 9, 30.

13. *Sis licet felix*—"mayest thou be happy, as far as I am concerned," lit. "it is lawful that thou shouldst be happy." Cp. Ovid, Met. iii. 405.

15. *Laevus picus*—"a wood-pecker on the left," or, "an ill-omened wood-pecker." Here Horace speaks as a Greek; had he spoken as a Roman, *laevus* would have denoted "propitious." *Sinister* and *dexter* are used with an equal ambiguity of signification. This is supposed to have originated from the Greek augurs keeping their faces towards the north, and Roman ones theirs towards the south, when they made observations, and thus having different hands towards the east, or lucky quarter of the heavens. It is, however, in general easy to determine from the context in which sense those words are employed. See also Notes, Ode iii. 26, 5.

17. *Quanto, &c.—Orion*—"with what commotion the setting Orion is agitated," i.e., what tempests are preparing to burst forth. See Notes, Ode i. 28, 21.

19. *Novi*—He knows the dangers of the Adriatic, from having seen them. *Et quid albus peccet Iapyx*—"and how deceitful the clear Iapyx is." See Notes, Ode i. 7, 15, and 3, 4.

21. *Hostium uxores puerique*—Cp. Ode i. 21, 15; Virg. Geo. iii. 513; Propert. iii. 8, 20; and Ovid, Ars Am. iii. 247. *Caecos*—"unexpected," or "secret."

22. *Orientis=surgentis*, or *venientis*, Virg. Æn. iii. 1, 481, and Ecl. 5, 82. For *Austri*, Muretus suggests *Haedi*, and Cunningham *astri*.

23. *Nigri*—"black with storm."

24. *Verbere (fluctuum)*—"beneath the lashing of the surge."

25. *Sic*—"thus," i.e., "with equal rashness." *Europe*—The Greek form of *Europa*.

26. *At, &c.—audax*—"but, though bold before, she now grew pale at the deep, teeming with monsters, and at the dangers by which she was surrounded." *Fraudes* implies that the dangers were the result of deceit.

28. *Palluit*—Cp. Epist. i. 3, 10; Persius, Sat. i. 124; and Silius, i. 101. *Audax* refers to her rashness, at the outset, in trusting herself to the back of the bull.

30. *Debitae Nymphis*—"due to the nymphs," in fulfilment of a vow.

31. *Nocte sublustri*—"amid the feebly-illumined (or glimmering) night," the stars alone appearing in the heavens to guide her course.

33. *Centum—potentem oppidis*. Cp. Epode 9, 29; and Homer, Il. ii. 649.

34. *Pater* is Agenor, according to Ovid and Lucian, and Phœnix according to Homer, Il. xiv. 321.

35. *O relictum, &c.—furore!*—"O name of daughter which I have relinquished, and O filial affection overcome by frantic madness, she exclaimed!" Orelli takes *nomen* in apposition to *pater*, and regards *filiae* as a dative=*a filia* as in Ode ii. 6, 11, and iii. 29, 27:—"O name relinquished by a daughter," &c. The Scholiasts connect *victa* with *dixit*, not with *pietas*.

37. *Unde quo veni*=πόθεν ποῖ ἐλήλυθα?—"Whence *and* to what have I come?" The double interrogation is expressive of her distraction, and is weakened by being resolved into two questions—*Unde? quo veni?*

38. *Vigilans*—"in my waking senses."

39. *An, &c.—ducit? &c.*—"or, does some spectre, which a dream, escaping from the ivory gate, brings with it, mock me still free from the stains of guilt?" Homer, Odys., xix. 562, speaks of two gates through which dreams issue, the one of horn, the other of ivory; the visions of the former being true, and those of the latter false. Cp. also Virg. Æn. vi. 894, &c.

48. *Monstri=tauri*—Some MSS. give the one, and some the other.

49. *Impudens, &c.—moror!*—"shamelessly have I abandoned a father's roof; shamelessly do I delay death!"

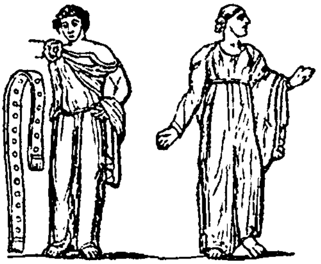
52. *Nuda*—"naked," and consequently an easy and inviting prey.

53. *Antequam, &c.—tigres*—"before unsightly leanness seize my graceful cheeks, and the sap flow from my tender frame, while still plump I desire to become the food of tigers." *Tenerae—praedae*, a Grecism for *de me tenerâ praedâ (mortis.)*

57. The apostrophy from *Vilis Europe* to *Barbarae pellex* contains the fancied expostulations of her enraged father.

Pater urget (scire) absens—"thy father, though far away, insists on knowing."

59. *Zona bene te secuta*—"with the girdle that has fortunately accompanied thee." The *zona* was a broadish girdle worn chiefly by females round their loins till they were married, whence *zonam solvere*, "to marry." The *cingulum* was a band or sash worn round the waist to compress the folds of the tunic, seen in the cut to the left, which is from a marble statue. The one to the right represents Electra, and exhibits both the *zona* and the place on which it was worn.



60. *Laedere=elidere*—"to dislocate," like Jocasta, Antigone, Phædra, and Amata.

61. *Acuta leto*—"sharp with death," i.e., on whose sharp projections death may easily be found.

66. *Pellex*—"as a concubine." *Aderat querenti*—"came up while she was complaining."

67. *Perfidum ridens*—"treacherously (or waggishly) smiling." *Remisso—arcu*—"with his bow relaxed," which shows that it had accomplished his object.

69. *Ubi lusit satis*—"when she had sufficiently indulged her mirth."

70. *Irarum calidaeque rixae*—The genitive is a Grecism, for the ablative. See Notes, Ode ii. 9, 17.

71. *Quum tibi invisus, &c.—taurus*—Venus here alludes to the intended appearance of Jove in his proper form.

73. *Uxor, &c.—nescis*—"thou knowest not, it seems, that thou art the bride of resistless Jove." The nominative, with the infinitive, is a Grecism, the reference being to the same person that forms the subject of the verb.

75. *Sectus orbis*—"a division of the globe," lit. "the globe being divided."

76. *Nomina*—The plural for the singular, as in Ode iv. 2, 8, and Ovid, Trist. i. 1, 90.

ODE XXVIII.—Dicolos Distrophos: Metre—The Second Asclepiadean, of which the first verse is a Glyconian, and the second a Lesser Asclepiadean; thus—

1. — — | — ⏑ ⏑ — | ⏑ ⏓ or — — | — ⏑ ⏑ | — ⏑ ⏓
2. — — | — ⏑ ⏑ — | — ⏑ ⏑ — | ⏑ ⏓ or — — | — ⏑ ⏑ | — ‖ — ⏑ ⏑ | — ⏑ ⏓

SUBJECT—An invitation to Lyde to assist him in celebrating the Neptunalia—an annual festival held in honour of Neptune on the 23d of July (X. Kal. Sextil).

2. *Reconditum*—"stored far back in the vault," and therefore old. See Notes, Ode ii. 3, 8.

3. *Lyde strenua*—"my active Lyde." Some refer *strenua*, in an adverbial sense, to *prome*.

4. *Munitaeque, &c.—sapientiae*—"and do violence to thy guarded wisdom," or "lay siege to the fortress of thy philosophy," i.e., do not be too philosophical and reserved. Cp. Ode iii. 21, 14.

5. *Inclinare meridiem sentis*—"thou seest that the noontide is inclining towards the west," i.e., that the day begins to decline.

7. *Parcis, &c.—amphoram*—"and art delaying to hurry down from the store-room the lingering amphora of the Consul Bibulus," i.e., the amphora which contains wine made in the consulship of C. Julius Cæsar and M. Calpurnius Bibulus, B.C. 59, and probably now about 35 years of age. See Notes, Ode iii. 8, 12; and i. 37, 6.

9. *Invicem*—"in alternate (or amœbean) strain." The poet is to sing of Neptune and the Nereids; Lyde of Apollo and Diana; and both of Venus.

10. *Virides*, ὑάλιναι—"sea-green." Cp. Ovid, Met. v. 432; ii. 11; and xiii. 959.

12. *Cynthiae*—Diana, from Mount Cynthus in Delos, her native island.

13. *Summo carmine, (ea dicetur a nobis), quae*—"at the conclusion of the strain, we shall sing together of the goddess, who," &c. *Cnidon*—See Notes, Ode i. 30, 1.

14. *Fulgentes—Cycladas*—See Notes, Ode i. 14, 20. *Paphon*—See Notes, Ode i. 30, 1.

15. *Junctis (=jugatis)—oloribus*—"with her yoked swans," i.e., in a car drawn by swans.

16. *Dicetur, &c.—naenia*—"night too shall be celebrated, in a hymn due to her praise." As the *naenia*, or funeral dirge, marked the close of existence, so here the expression is applied to the hymn that ends the banquet, and whose low and plaintive numbers invite repose. Cp. Ode iii. 10, 10, and Epist. i. 1. 63.

ODE XXIX.—Tricolos tetrastrophos: Metre—The Alcaic or Horatian, of which the two first verses are Greater Alcaic, the third an Archilochian, and the fourth a Lesser Alcaic: thus—

1, 2. ⏒ | — ⏑ | — — | — ⏑ ⏑ — | ⏑ ⏓ or ⏒ — | ⏑ — | — ‖ — ⏑ ⏑ | — ⏑ ⏓
3. ⏒ | — ⏑ | — — | — ⏑ | — ⏓ or ⏒ — | ⏑ — | — — | ⏑ — | ⏓
4. — ⏑ ⏑ | — ⏑ ⏑ — | ⏑ — | ⏓ or — ⏑ ⏑ | — ⏑ ⏑ | — ⏑ | — ⏓

SUBJECT—An invitation to Mæcenas to visit the poet's Sabine farm in the heat of summer.

The date is uncertain. See Ode iii. 8, which is supposed to have been written about the same time.

1. *Tyrrhena regum progenies*—"descendant of Etrurian rulers," lit. "Etrurian descendant of kings" See Notes, Ode i. 1, 1. *Tibi—jamdudum apud me est*—"there has been for a long time in reserve for thee in my house."

2. *Non ante verso*—"which has not as yet been turned," namely, to be emptied of any part of its contents, i.e., as yet unbroached. Cp. Ode iii. 21, 6.

4. *Pressa balanus*—"expressed perfume," or "oil of Ben." *Balanus*, or *Myrobalanum*, was a species of nut, from which a valuable unguent or perfume was extracted. It was styled by the Greeks *Βάλανος Μυρεψική*, (*Balanos Myrepsica*), and by the Romans Glans Unguentaria, and is understood to be the produce of the Moringa Aptera or Ben-Nut tree.

5. *Eripe te morae*—"snatch thyself from delay," i.e., make haste to pay me a visit. Cp. Ode iv. 12, 25.

6. *Ne semper, &c.—parricidae*—"do not always gaze upon damp Tibur, the sloping soil of Æsula, and the heights of Telegonus who murdered his father," places which might be seen from the tower (*Turris Mæcenatiana*) of Mæcenas' palace, the *molem propinquam nubibus arduis*, on the Esquiline, which was the highest of the seven hills on which Rome was built, and commanded a view of the Campagna di Romana. For *Tibur*, see Notes, Ode i. 7, 13. *Æsula* is supposed to have been on the slope of a hill between Tibur and Præneste. *Telegoni juga* refers to Tusculum (*Frascati*), which Telegonus, the son of Ulysses and Circe, is said to have founded after he had unwittingly murdered his father. The epithets which the poet applies to these places, are not calculated to recommend them to Mæcenas in preference to Sabinum. Instead of *ne* at the commencement of line 6, several MSS. give *nec*, as in Ode i. 9, 15; ii. 2; and iii. 7, 29.

9. *Fastidiosam—copiam*—"abundance which is productive of disgust," lit. "nauseous abundance."

10. *Molem, &c.—nubibus*—Cp. Epode 9, 3.

11. This verse commences with a short

syllable. The only other instances are in Ode i. 16, 19; 17, 7; 29, 7; 37, 15; ii. 3, 3; and 20, 11. *Beatae—Romae*—"of opulent Rome."

13. *Vices*—"change."

14. *Parvo sub lare*—"beneath the humble roof"

15. *Sine aulaeis et ostro*—"without hangings, and without the purple covering of the couch," lit., "without hangings and purple." The *aulaea*, or hangings, were suspended from the ceilings and side-walls of the banqueting rooms. Cp. Sat. ii. 8, 54.

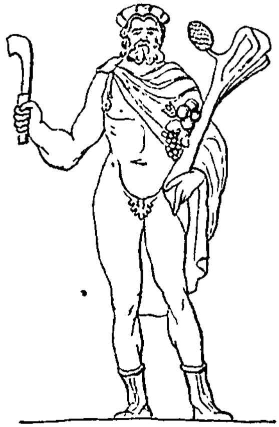
16. *Sollicitam explicuere frontem*—"have smoothed the anxious brow," i.e., have removed or *unfolded* the wrinkles of care.

17. *Clarus—Andromedae pater*—Cepheus, a king of Ethiopia, and father of Andromeda, by Calliopea, was, at his death, said to have become a constellation near the tail of the (*Ursa Minor*) Little Bear, which rose on the 9th of July (vii. Id. Jul.), and is here taken by the poet to mark the arrival of the summer heats. *Occultum—ostendit ignem*—"displays the fire which he had previously concealed," i.e., rises.

18. *Procyon*—"the Little Dog," is from the Greek *Προκύων* (*πρό*, *ante*, and *κύων*, *canis*), its Latin appellation being *Antecanis*, or *Ante Canem*. It rose on the 15th of July (Id. Jul.), and was so called from rising heliacally in Greece 11 days before the Great Dog (Κύων, *Canis*, *Canicula*, or *Sirius*). See Notes, Ode i. 17, 17; and iii. 13, 8.

19. *Stella vesani Leonis*—The sun enters Leo on the 20th of July (xiii. Kal. Aug.), (Colum. xi. 2, 52.)

22. *Horridi dumeta Silvani*—"the thickets of the rough Silvanus." *Horridus* refers to the rough and bristly appearance of the rustic deity (*φριξοκόμης*). He presided over fields and forests, and is sometimes confounded with Pan, as god of shepherds, and also with Terminus, as the protector of boundaries. Cp. Epode 2, 22, and Virg. Æn. viii. 601. He is represented carrying the trunk of a cypress, as an affectionate remembrance of his favourite Cyparissus. Cp. Virg. Geo. i. 20. The foregoing illustration is from Montfaucon.



24. *Ripa taciturna* implies stillness of the atmosphere.

25. *Tu civitatem, &c.—curas*—"thou, in the meantime, art anxiously considering what condition of affairs may be most advantageous to the state." See Notes, Ode iii. 8, 17.

27. *Seres*—The most distant inhabitants of the East are associated with the Indians in Ode i. 12, 56, and with the Persians, as here, in Ode iv. 15, 23, and were famed for the production of silk. For the construction of *regnata*, see Notes, Ode ii. 6, 11.

28. *Bactra*, or *Zariaspa* (*Balk*), the capital of Bactria, or Bactriana (*Bokhara*), though formerly ruled over by Cyrus, was, in the time of Augustus, subject to the Parthians and Scythian Tochari, and is here put for the whole Parthian empire. *Tanaisque discors*—"and the Tanais (*Don*) whose banks are the seat of discord," alluding to the dissensions among the Parthians. See Notes, Ode iii. 8, 19.

29. *Prudens, &c.—trepidat*—"a wise deity shrouds in gloomy night the events of the future, and smiles if a mortal is solicitous beyond the law of his being." Cp. Ode iv. 4, 22, *Nec scire fas est omnia.*

32. *Quod, &c.—aequus* (=*aequo animo*)—"remember to arrange the present with a tranquil spirit."

33. *Cetera, &c—feruntur*—"other things are (i.e., the future is) borne on after the manner of a river," i.e., irresistible, but at one time troubled, and at another calm and tranquil.

34. *Medio aequore*—"in the midst of its channel." For *aequore* in this sense, see Virg. Æn. viii. 86 and 96. Most MSS. give *alveo*; but as some good ones give *aequore*, the former being the less difficult reading, is the more likely to have been a marginal gloss than the latter.

35. *Cum pace*=*placide*, *ἠρέμα*—"peacefully," is antithetical to *nunc lapides, &c.* In *Etruscum*, the last syllable is elided, as in Ode ii. 3, 27.

36. *Non sine*—See Notes, Ode iii. 26, 2.

37. *Stirps* is sometimes masc. and sometimes fem. Cp. Virg. Æn. xii. 208, and vii. 293.

38. *Una*—"together," or "in a mass." Cp. Ovid, Met. i. 285.

40. *Diluvies*—"flood," occurs again in Ode iv. 14, 28; but *diluvium* is more frequently found elsewhere.

41. *Amnes*—"tributary streams." As the Tiber is probably the river mainly referred to, these are the *Clanis*, *Tinia*, *Nar*, and *Anio*. Cp. Virg. Æn. vii. 465. *Ille, &c.—deget*—"that man will live master of himself, and happy." *Potens sui*=*ἐγκρατὴς ἑαυτοῦ*, or *αὐτάρκης*.

42. *In diem*—"each day," is to be joined with *dixisse*, and not with *vixi*, as *in diem vivere*, is "to live from hand to mouth."

43. *Vixi*—"I have lived," i.e., I have done my duty, and enjoyed the blessings of life. With *atra nube*, compare *informes hiemes*, in Ode ii. 10, 15.

44. *Polus* and *axis* are often poetically used for *caelum*. *Pater*=*Diespiter*, Ode i. 34, 5. *Occupato* is the 3d sing. pres. imper. rather than the 2d, and may be translated by Zeugma, in the first instance, "shroud," and in the second, "illumine."

46. *Quodcunque retro est*—"whatever is gone by."

47. *Diffinget infectumque reddet*—"will he change and render undone." Cp. *diffingas*, Ode i. 35, 39.

48. *Vexit* is here=*avexit*, or *abstulit*, not to *advexit*, or *attulit*.

49. *Saevo, &c.—pertinax*—"exulting in her cruel employment, and persisting in playing her haughty game."

53. *Manentem*—"while she remains." Cp. Ode i. 35, 21, and 34, 14, &c. *Si*=*sin*, as in Epode 1, 6.

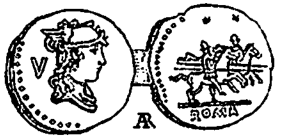
54. *Resigno quae dedit*—"I resign what she bestowed." *Resigno* is here in the sense of *rescribo*. When an individual borrowed a sum of money, it was entered with the borrower's name in the banker's books; and when the money was repaid, another entry was made. Hence *scribere nummos* is "to borrow," and *rescribere*, "to pay back." *Mea virtute me involvo*—"I wrap myself up in the mantle of my integrity, and pay court to honest though undowered poverty." Poverty is a privilege where riches is a crime.

57. *Non est meum*—"it is not for me," or "it is no employment of mine." With *mugiat Africis malus procellis*, compare Ode i. 14, 5, and see Notes, Ode i. 1, 15.

59. *Et votis pacisci*—"and to strive to bargain by my vows."

62. *Tum*—"at such a time as this." *Biremis—scaphae*—"of a two-oared boat." Cp. Cic. de Orat. i. 38, 174; *duorum scalmorum navicula*, σκάφος δίκωπον. See Notes, Ode ii. 3, 28. *Biremis*, properly denotes "with two banks of oars." See Notes, Ode iii. 1, 39.

64. *Aura—geminusque Pollux*—"a favouring breeze, and the twin-brothers Castor and Pollux." See Notes, Ode i. 3, 2. The silver coinage of Rome originally exhibited on the obverse a female head adorned with a winged helmet, and on the reverse the Dioscuri on horseback, with couched spears, and conical caps, and a star above each of their heads: thus—



The illustration is taken from a Quinarius; but both the Denarius and Sestertius had similar devices.

ODE XXX.—Monocolos: Metre—The Lesser Asclepiadean, composed throughout of Lesser Asclepiadean verses: thus—

— — | — ⏑ ⏑ — ‖ — ⏑ ⏑ — | ⏑ ⏔ or — — | — ⏑ ⏑ | — ‖ — ⏑ ⏑ | — ⏑ ⏔

This Ode, like the last one of the Second Book, predicts the poet's immortality in the admiration of his countrymen, and was probably intended as an epilogue to the three first Books. For the supposed date, see Ode i. 1.

1. *Exegi, &c.—perennius*—"I have reared a memorial of myself more enduring than bronze." This appears to have been imitated by Ovid, at the conclusion of the Metamorphoses: *Jamque opus exegi quod nec Jovis ira, nec ignes, &c.*, and by Propertius, iii. 1, 8: *Exactus tenui pumice versus eat.*

2. *Regalique, &c.—altius*—"and loftier than the regal structure of the pyramids."

3. *Imber edax*—"the corroding shower." *Impotens (sui)* = *vehemens*—"boisterous." Cp. Epode 16, 61.

4. *Innumerabilis, &c.—temporum*—"the countless series of years, and the flight of ages."

7. *Libitinam*—Venus Libitina, at Rome, was worshipped as the goddess who presided over funerals, as Juno Lucina, over births. To escape *Libitina*, therefore, is to escape the oblivion of the grave. *Usque*=*semper*, is to be joined with *crescam*, not with *recens*, as it is not used in this sense except with verbs. *Posterâ* (=*posterorum*) *laude—recens*—"ever fresh in the praises of posterity."

8. *Dum Capitolium, &c.—pontifex*="as long as Rome shall endure." The vestal virgins went up to the capitol on the Ides of every month with the pontifex maximus to sacrifice to Vesta. The virgins, though silent, were accompanied with boys chanting hymns in honour of the goddess, (Varro, Ling. Lat. 5, 47, p. 19, Müll; and Ovid, Fast. iii. 699.)

10. *Dicar* is to be joined in construction with *princeps deduxisse*—"I shall be celebrated as the first that brought down," &c. *Aufidus*—A rapid stream in Apulia, now the *Ofanto*, about fifteen miles to the south of which Horace was born at Venusia, on the 8th of December, B.C. 65.

11. *Et qua, &c.—populorum*—"and where Daunus, scantily supplied with water, ruled over a rustic population." Daunus is here supposed to have been an ancient king of Apulia, and *pauper aquae* understood to refer to the summer heats of that country. See Notes, Ode i. 22, 13.

12. *Regnavit populorum* is an imitation of the Greek idiom, ἦρξε λαῶν. Several MSS. give *regnator* for *regnavit*, but the latter reading is generally preferred, as a

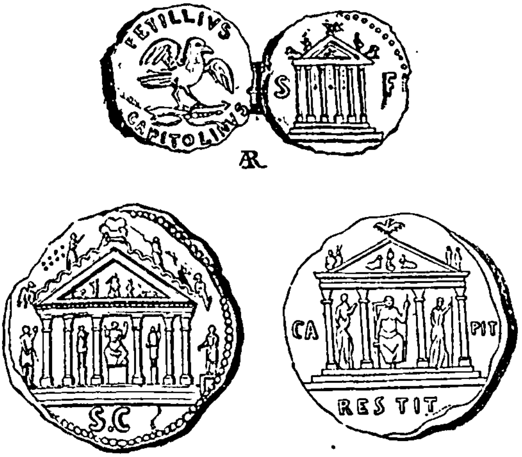
verb is needed. *Ex humili potens*—"I, having become powerful from being lowly," applies to the poet, and not, as Bentley and some others would have it, to Daunus.

13. *Aeolium carmen* has a particular reference to Alcæus and Sappho, who both wrote in the Æolic dialect. Cp. Ode iv. 3, 12; and see Notes, Ode ii. 13, 24, 26.

14. *Deduxisse*—The figure is borrowed from the leading down of streams to irrigate the adjacent fields. The stream of Lyric verse is drawn down by Horace from the heights of Grecian poesy to irrigate and refresh the humbler literature of Rome.

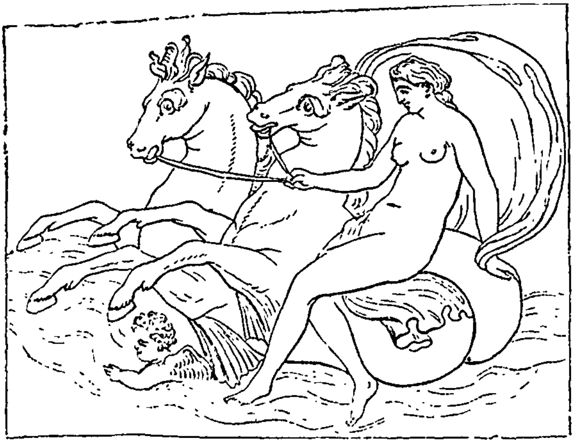
15. *Delphica lauro*—"with Apollo's bays." Cp. Ode iv. 2, 9.

16. *Volens*—"propitiously." *Melpomene*—See Notes, Ode i. 24, 3.



Views of the Capitol at different periods.

1. From a Denarius of the Gens Petillia. 2. From a large Brass of Vespasian. 3. From a Silver Medallion of Domitian.



[Venus Aphrodite—*Rossi, Gemme Antiche.*]

BOOK IV.

ODE I.—The Second Asclepiadean, of which the first verse is a Glyconian, and the second a Lesser Asclepiadean: thus—

1. — — | — ⏑ ⏑ — | ⏑ ⏓ or — — | — ⏑ ⏑ | — ⏑ ⏓
2. — — | — ⏑ ⏑ — | — ⏑ ⏑ — | ⏑ ⏓ or — — | — ⏑ ⏑ | — ‖ — ⏑ ⏑ | — ⏑ ⏓

This Ode is a prologue to the Fourth Book, addressed to Venus, and written probably in B.C. 15. See line 6.

Subject—The poet remonstrates with Venus against a veteran of nearly fifty years being again summoned into her service; advises her to call upon Paullus Maximus, who was young, noble, handsome, accomplished, and able to reward, and confesses that, though love did not now afford him its former pleasure, it still retained its hold of his inclinations.

2. *Bella*—Cp. Ode iii. 26, 2. *Precor* is repeated for the sake of emphasis.

3. With *non sum, qualis eram*, compare Epist. i. 1, 4. *Bonae—Cinarae*—"of the good Cinara." Though rapacious to others, she was kind to him, (Epist. i. 14, 33). From Ode iv. 13, 22, it appears that she died young. The name is probably fictitious. In Greek, Κινάρα is a species of artichoke. Κυνάρα, a sort of wild rose, (Κυνόσβατος).

5. *Mater saeva Cupidinum* is also found in Ode i. 19, 1.

6. *Circa, &c.—imperiis*—"to bend to thy sway one aged about ten lustra, now intractable to thy soft commands." A lustrum embraced a period of five years, the poet was nearly 50 (*quinquagenarius*). See Notes, Ode ii. 4, 22, and iii. 21, 1.

8. *Blandae—preces*—"the soothing prayers."

9. *Tempestivius, &c.—Maximi*—"more seasonably shalt thou go flying with thy beautiful swans to the house of Paullus Maximus to revel." The allusion is probably to Paullus Fabius Maximus, who was a favourite with Augustus, and afterwards consul with Quintus Ælius Tubero, A.D. 11, though some understand it of his son, who was a friend of Ovid, and now about 20 years of age. *In domum—comissabere* (= *commisatum ibis*). *In domo* would imply that the goddess was already there.

10. *Purpureis ales oloribus*—The allusion is to the chariot of Venus, which was drawn by swans. Cp. Ode iii. 28, 15. The poets applied *purpureus*—"empurpled," to anything bright and beautiful. Cp. Ode iii. 3, 11. Virgil, Æn. i. 591, has *lumen—pur-*

pureum; Albinovanus, El. ii. 62, gives *nivem purpuream;* Spenser, "the Morrow next appeared with purple hair;" Milton, "waves his purple wings;" and Gray, "the bloom of young desire and purple light of love."

12. *Jecur idoneum*—See Notes, Ode i. 13, 14.

14. With this verse compare Ode ii. 1, 13, in reference to an eloquent advocate.

15. *Et centum puer artium*—"and a youth of an hundred accomplishments." *Puer* was used with a considerable latitude of signification, as in Ireland; and *centum* is used frequently for an indefinite number.

17. *Quandoque*=*quandocunque*—"whenever." *Potentior*—"more successful than," i.e., triumphing over. *Largi muneribus—aemuli*—"the presents of an open-handed (or munificent) rival." For *largi*, several MSS. give *largis*—"ample."

19. *Albanos—lacus*—There were four Alban Lakes, the two principal Albanus *(Albano)*, and the Nemorensis *(Nemi)*, on one of which Maximus is supposed to have a house.

20. *Sub trabe citrea*—"beneath a citron roof." See Notes, Ode ii. 18, 3, and iii. 2, 28. An extravagant value was attached by the Romans to citron wood.

22. *Duces*—"shalt thou inhale." *Berecyntia*—See Notes, Ode i. 18, 13, and compare iii. 19, 20. *Lyrae* and *tibiae* are in the dative after *mixtis*, as in Epode 9, 5.

24. *Mixtis carminibus*—"with the mingled harmony."

28. *Salium*—See Notes, Ode i. 36, 12, and compare iii. 18, 16.

30. *Spes animi credula mutui*—"the credulous hope of mutual affection," i.e., the fond, but fallacious hope that my affection will be returned.

34. *Rara*—"imperceptibly."

35. *Cur, &c.—silentio*—The order is, *Cur facunda lingua cadit inter verba parum decoro silentio.* A Synaphcia is observed in *decoro*, the last syllable being elided before *inter*, at the beginning of the next line.

36. *Cadit*—"falters." *Silentio*—Cp. Epode 11, 9.

ODE II.—Dicolos tetrastrophos: Metre—The Lesser Sapphic, of which the three first verses are Lesser Sapphic, and the fourth an Adonian; thus—

1-3. — ⏑ | — — | — ⏑ ⏑ — | ⏑ — | ⏓ or — ⏑ | — — | — ⏑ ⏑ | — ⏑ | — ⏓
4. — ⏑ ⏑ — | ⏓ or — ⏑ ⏑ | — ⏓

Addressed to Iulus Antonius, the younger son of Marc Antony, the Triumvir by Fulvia, and supposed to have been written B.C. 16, the year in which the Sygambri, Usipetes, and Tencheri submitted to Augustus, after having defeated his legate Lollius, (Dion Cassius, 54, 20).

Iulus was a favourite with Augustus, and received from him Marcella, the eldest daughter of his sister Octavia, in marriage. He was Prætor in 13, Consul in 10, and put to death in 2 B.C. The Ode appears to have been occasioned by Iulus suggesting that Horace should celebrate in Pindaric strain the successful expedition of the Emperor, and his expected return to the capitol. The poet complies, while he artfully professes his inability, as in Ode i. 6; ii. 12; and iv. 15.

1. *Aemulari*—"to rival," must not be confounded with *imitari*—"to imitate."

2. *Iule*—To be pronounced as a dissyllable, *Yu-le.* See Notes, Ode iii. 6, 6. *Ceratis ope Daedalea*—"secured with wax by Dædalean art," alluding to the fable of Dædalus and Icarus. See Notes, Ode i. 3, 34.

3. *Vitreo, &c.—ponto*—"destined to give a name to the glassy deep." Cp. Ode iii. 13, 1, and see Notes, Ode i. 17, 20.

6. *Super, &c.—ripas*—"have (lit. fed) filled above its accustomed banks."

7. *Fervet* (ζεῖ), *&c.—ore*—"Pindar boils, and unmeasured rushes on with a deep flow of words." *Fervet* expresses the *fervour*; *immensus*, the *unrivalled exuberance; ruit*, the *impetuosity;* and *profundo*, the *sublimity* of his poetry.

9. *Laurea donandus Apollinari*—"worthy of being presented with Apollo's laurel." Cp. Ode iii. 30, 15, and iv. 3, 6. Pindar is said to have been born at Thebes in 522, and to have died in 442 B.C. He wrote a variety of works, most of which are referred to in this and the two following stanzas. The *Epinicia* remain entire, but only fragments have been preserved of the rest.

10. *Dithyrambos*—"Dithyrambics," songs in praise of Bacchus, which, in consequence of containing many new words and combinations *(nova verba)*, and being written in irregular metres *(numeris lege solutis*—"in numbers unrestrained by law"), are here styled *audaces*—"bold, or daring."

13. *Seu deos—canit*—"whether he sings of gods," in his Hymns and Pæans. *Regesve—deorum sanguinem*—"or of princes, the offspring of gods," i.e., of demi-gods, such as Pirithous, Theseus, and Peleus, (Ode i. 18, 8,) and Bellerophon, (Ode i. 27, 23, and ii. 17, 13,) heroes of Horace, as Alexander and others were of Pindar, in his *Encomia*, or Panegyrics on Princes.

14. *Justa morte*—"by merited death," for carrying off Hippodamia. One MS. gives *justo marte*—"in lawful warfare."

17. This stanza refers to the forty-five *Ἐπινίκια*, or Triumphal odes, which Pindar composed in honour of the victors at the Olympian, Pythean, Nemean, and Isthmian games. The Olympic are here referred to as being the most celebrated. See Notes, Ode i. 1, 5. *Elea—palma*—"the Elean Palm," i.e., the palm won at the Olympic games, on the banks of the Alpheus, in Elis.

18. *Caelestes*—"as happy as the gods." Cp. Ode i. 1, 6. *Equumve*—The victorious horses, as well as their riders, were celebrated in song, and honoured with statues. Cp. Ars Poet., 84, and Ode iv. 8, 3, &c.

19. *Centum potiore signis*—"better than an hundred statues," alluding to one of Pindar's odes.

21. *Flebili*—"weeping," taken in an active sense, and referring to the Θρῆνοι, or dirges. Cp. Ars Poet., 123; Ode i. 24, 9, 10; and ii. 9, 9. *Juvenemve*—The enclitic particle *ve* is here for *sive*. See Notes, Ode i. 30, 6.

22. This, as well as the following verse, is a hypermeter. Cp. Ode ii. 2, 18; 16, 34; and Carm. Sec. 47.

23. *Aureos*—"unblemished," lit. "golden." *Educit in astra*—"extols to the stars," a common hyperbole. *Nigroque invidet* (*eum*) *Orco*—"and (lit. envies him to) rescues him from black Orcus," i.e., renders him immortal by his praises.

25. *Multa—aura*—"a swelling gale." *Dircaeum*—"Dircæan," or "Theban," from Dirce, a celebrated fountain near Thebes, where Pindar was born.

26. *Tendit—quoties*—"as often as he soars." *Antoni*—Antonius is here familiarly addressed as a witness to the truth of the poet's assertions.

27. *Ego, &c.—modoque*—"I, after the habit and manner of a Matinian bee." See Notes, Ode i. 28, 3.

29. *Per laborem plurimum*—"with assiduous toil."

31. *Tiburis*—Alluding to his villa at Tibur. See Notes, Ode i. 7, 14, and iii. 29, 6.

32. *Fingo*, like πλάττω, appropriately refers to the making either of honey or of poetry.

33. (*Tu, Antoni,*) *majore poëta plectro*—"Thou, Antonius, a poet of loftier strain." Cp. Ode ii. 1, 40. Antonius had distinguished himself by an epic poem in twelve books, entitled *Diomedeis.*

34. *Quandoque*=*quandocunque*, as in Ode iv. 1, 17.

35. *Per sacrum clivum*—"along the sacred ascent," of the *Via Sacra* to the Capitol in triumphal procession.

36. *Fronde*—Commanders were crowned with laurel when they triumphed. *Sygambros*—The Sygambri inhabited at first the southern side of the Lupia, or *Lippe;* but were afterwards removed by the Romans into Gaul, and had lands assigned them along the Rhine. Horace here alludes to them before this change of settlement took place.

37. *Quo* (=*Augusto*) *nihil majus*—Cp. Epist. ii. 1, 17.

39. *In aurum—priscum*—"to their early gold," i.e., to the happiness of the golden age.

42. *Super impetrato—reditu*—"on behalf of the implored return."

43. *Forumque litibus orbum*—"and the forum free from litigation." Horace here uses *orbus* as Pindar does ὀρφανός, Isthm. iii. 26. The courts of justice were closed at Rome, not merely in cases of public mourning, but also of public rejoicing. This cessation of business was called *Justitium.*

45. *Tum*—Alluding to the expected triumphal entry of Augustus, which, however, did not take place, as the emperor preferred coming privately into the city some two or three years afterwards, when he had settled affairs in Gaul, Germany, and Spain, (Dion Cass. 54, 25). *Meae—vocis bona pars accedet*—"a large portion of my voice shall join the general cry."

46. *O sol pulcher!*—"O glorious day!"

49. *Teque dum procedis*—"and while thou art moving along," lit. "and as for thee, while thou art moving along," in the train of the conqueror, as one of his kinsmen and favourites. Cp. Ovid, Epist. ii. 83. *Teque* is a Grecism for *tuque*, which is found in one MS. In this stanza the poet contrasts his position with that of Antonius, by the words *dicemus* and *procedis*, as in the next by *me* and *te*, &c. *Io triumpe! &c.—civitas omnis (dicet)*—"not once merely (i.e., often) shall we raise the shout of triumph, the whole state will exclaim *Io triumphe!*" This appears to be the natural interpretation of the passage, but several good commentators consider that *Triumphus* is here, as in Epode 9, 21, addressed as a divinity—"We shall not once merely proclaim thy name, O Triumph! as thou marchest along." For *procedis*, Orelli gives *procedit*, which he applies to the emperor, and makes *te* refer to *Triumphe.* Bentley prefers *procedit*, but makes short work of the other difficulty, by changing *teque* into *isque.* Others make *Tu* refer to *Sol.*

52. *Thura*—Incense was offered on altars placed at the sides of the streets along which the procession moved. Cp. Virg. Æn. viii. 105.

53. *Te* is governed by *solvent* understood—"shall free thee from thy vow," alluding to the fulfilment of vows offered up for the safe return of Augustus.

55. *Largis juvenescit herbis*—"thrives amid abundant pastures." Cp. Ode iii. 23, 11.

56. *In mea vota*—"for the fulfilment of my vows."

57. *Fronte, &c.—ortum*—"resembling in its forehead the (lit. curved fires) effulgent horns of the moon when she brings back her third rising." From this it appears that the horns of the calf to be sacrificed are not larger than the crescent of the moon when she is three days old. *Curvatos—ignes*=*ignea cornua.*

59. *Qua, &c,—fulvus*—"snow-white to the view where it bears a mark; as to the rest of its body, of a tawny colour." *Ducere colorem* is "to take on, or receive a colour." *Niveus videri*=λευκὸς ἰδέσθαι—A Grecism for *niveus visu.*

ODE III.—The Second Asclepiadean, of which the first verse is a Glyconian, and the second a Lesser Asclepiadean: thus—

1. — — | — ⏑ ⏑ — | ⏑ ⏓ or — — | — ⏑ ⏑ | — ⏑ ⏓
2. — — | — ⏑ ⏑ — | — ⏑ ⏑ — | ⏑ ⏓ or — — | — ⏑ ⏑ | — | — ⏑ ⏑ | — ⏑ ⏓

SUBJECT—An address to Melpomene, the Muse of lyric verse. With this, compare Ode i. 1.

Supposed to have been written after the publication of the Carmen Seculare, B.C. 17.

1. *Quem, &c.—illum*—"him, on whom thou, Melpomene, mayest but once, have looked with a favouring eye at his nativity."

3. *Labor Isthmius*—"the Isthmian contest," here put for any of the games.

4. *Clarabit pugilem*—"shall render illustrious as a pugilist."

5. *Curru—Achaico*—"in a Grecian chariot," an allusion to victory in the chariot-race.

6. *Res bellica*—"any warlike exploit." *Deliis—foliis*—"with the Delian leaves," i.e., with laurel, which was sacred to Apollo, who was born at Delos. See Notes, Ode iv. 2, 9.

8. *Quod, &c.—minas*—"for having crushed the haughty threats of kings."

10. *Praefluunt=praeterfluunt*—"flow by," as in Ode iv. 14, 26. Some read *perfluunt*—"flow through." Regarding Tibur and the Anio, see Notes, Ode i. 7.

12. *Fingent, &c.—nobilem*—The beautiful scenery around Tibur, by the aid of Melpomene, will render him famous as a lyric poet. For *Aeolio carmine*, see Notes, Ode iii. 30, 13.

13. *Romae, principis urbium—soboles*—"the offspring of Rome, queen of cities." The "Offspring of Rome" is a periphrasis for the "Romans."

17. *O testudinis, &c.—temporas*—"O Muse, that rulest the sweet melody of the golden shell." *Aurea testudo*=the χρυσία φόρμιγξ of Pindar. *Pieri*—The singular, *Pieris*, occurs also in Ovid, Fast. iv. 222; the plural, *Pierides*, is found more frequently elsewhere. See Notes, Ode iii. 4, 40, and i. 10, 6.

20. *Cycni—sonum*—"the melody of the dying swan." See Notes, Ode i, 6, 2.

22. *Quod monstror*—"that I am pointed out." Cp. δακτύλῳ δείκνυσθαι, and Persius i. 28: *At pulchrum est digito monstrari et dicier Hic est.*

23. *Romanae fidicen lyrae*—"as the minstrel of the Roman lyre."

24. *Quod spiro*—"that I feel poetic inspiration."

ODE IV.—Tricolos tetrastrophos: Metre—The Alcaic or Horatian, of which the two first verses are greater Alcaic, the third an Archilochian, and the fourth a Lesser Alcaic; thus—

1, 2. ⏒ | — ⏑ | — — | — ⏑ ⏑ — | ⏑ ⏓ or ⏒ — | ⏑ — | — ‖ — ⏑ ⏑ | — ⏑ ⏓
3. ⏒ | — ⏑ | — — | — ⏑ | — ⏒ or ⏒ — | ⏑ — | — — | ⏑ — | ⏓
4. — ⏑ ⏑ | — ⏑ ⏑ — | ⏑ — | ⏓ or — ⏑ ⏑ | — ⏑ ⏑ | — ⏑ | — ⏓

SUBJECT—The victory of Claudius Drusus Nero over the Ræti and Vindelici, warlike tribes to the north of Cisalpine Gaul, who had made frequent inroads into the Roman territory. See Notes, Ode iv. 9.

Drusus was sent against them with an army, B.C. 15. In the very first battle he defeated the Ræti at the foot of the Tridentine Alps, and afterwards, in conjunction with his brother Tiberius, whom Augustus had added to the war, was equally successful against their northern neighbours, the Vindelici, (Dion Cassius, 54, 22, and Vell. Paterc. 2, 95.)

Horace, being ordered by Augustus (Sueton. Vit. Horat.) to celebrate these two victories of his step-sons', composed the present Ode in honour of Drusus, and the fourteenth of this Book in praise of Tiberius.

The present is considered one of Horace's finest Odes, notwithstanding the length of the first sentence, which contains twenty-eight lines. In the three first stanzas, the poet compares his youthful hero, who was only twenty-three years of age, to a young eagle, and in the fourth to a young lion. The fifth and sixth depict the dismay, ravages, and defeat of the Vindelici, and the last is a compliment to the paternal culture which Augustus had bestowed upon Tiberius and Drusus. The poet afterwards celebrates the services of the Claudian line, and concludes with the supposed soliloquy of Hannibal, on the invincibility of the Romans, before leaving Italy, B.C. 203.

The first twelve lines are composed of a series of independent clauses, which imparts an animation to the simile that is wholly lost by any attempt at distorting them into a regular grammatical structure—an object which the poet has apparently sought to avoid, in his endeavour to make his sentences exemplify what they are intended to describe.

1. *Qualem*—"like," or "as," corresponds to *talem*, which is to be supplied before *videre*, line 17. *Ministrum fulminis alitem*—"the winged bearer of the thunderbolt." According to Pliny, (Hist. Nat. x. 3, 4,) the eagle was regarded as the thunder-bearer of Jupiter, in the belief that it was the only bird that was never injured by lightning. Cp. Virg. Æn. v. 255.

2. *Regnum*—"dominion." The eagle is

styled by Pindar, Pyth. i. 7, ἀρχὸς οἰωνῶν, and Ol. 13, 21, οἰωνῶν βασιλεύς. *Aves vagas*—"the roaming birds." *Vagas*=ἠεροφοίτους—"air-roaming." Cp. Ode iii. 27, 16.

4. *In Ganymede flavo*—"in case of the auburn (or golden-haired) Ganymede," son of Tros and Callirhoë, who was carried off from Ida, to become the cup-bearer of Jupiter, in place of Hebe, (Hom. Il. xx. 2, 32.)

5. *Olim*, ποτὲ—"once," or "once upon a time," is the usual commencement of a fable, and refers to an indefinite time, whether past or future. See Notes, Ode ii. 10, 17, and compare Epode 3, 1; Sat. i. 1, 25; Epist. i. 10, 42; and Virg. Æn. viii. 391. *Patrius*—"hereditary," or "innate."

6. *Nido laborum propulit (eum) inscium*—"drove him, as yet ignorant of laborious exertions, (i.e., in flying or fighting,) from his nest."

7. *Vernique, &c.—parentem*—"and the winds of spring, the wintry clouds being now dispersed, taught him, still timorous, unwonted efforts," with his wings.

9. *Mox, &c.—impetus*—"soon a vigorous swoop let him down into the sheep-folds as an enemy," to carry off the lambs.

11. *Nunc, &c.—pugnae*—"now the love of dainty food and fighting drove him against the wriggling dragons." For a description of a contest between the eagle and a serpent, see Hom. Il. xii. 200, and Virg. Æn. xi. 751, &c.

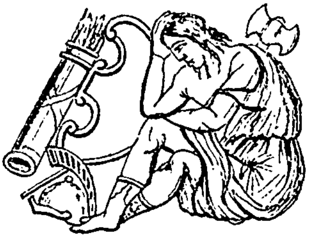
13. *Qualemve, &c.—vidit*—"or like a lion just weaned from the udder of his tawny dam, which a roe, bent upon joyous pastures, has beheld, when it is just about to perish by his new fang."

15. *Lacte depulsum*=*ablactatum*, ἀπογαλακτισθέντα. To avoid the tautology, some regard *ubere* as an adj., in the sense of "abundant," or "copious."

17. *Raetis* (=*Raeticis*)—*Alpibus*—The Rætian Alps extended from the St Gothard to Mount Brenner. They included most of the countries of the Grisons and the Tyrol, and their eastern extremity was styled *Alpes Tridentinae*, from *Tridentum* (Trent.)

18. *Vindelici*—The country of the Vindelici extended from the Lacus Brigantinus *(Lake of Constance)* to the Danube, while the lower part of the Oenus *(Inn)*, separated it from Noricum *(Styria)*. *Quibus, &c.—omnia*—"why custom, from time immemorial, (lit. transmitted through every age,) arms their right hands against the foe with an Amazonian battle-axe, I have omitted to inquire; nor is it consistent with the will of the gods to know everything." *Quibus* is a *dativus ethicus*, with *dextras obarmet*; and *unde*=*cur*. The poet's object is to remind his readers that if the *Vindelici* were conquered, it was not for want of armour. Many Editors, overlooking this, have treated the whole as a gloss, though it is found in every MS.

20. *Amazonia securi*—The Amazonian battle-axe, was a double one. The following illustration of an Amazon with her *bipennis, galea, pharetra*, and *pelta*, is from a sarcophagus in the museum of the capitol at Rome.



24. *Consiliis juvenis revictae*—"subdued in their turn by the skilful operations of a youthful warrior."

25. *Sensere, &c.—Nerones*—"felt what a mind, what a disposition duly nurtured beneath an auspicious roof, what the paternal affection of Augustus towards the young Neros, could effect." The Vindelici at first *beheld* Drusus waging war on the Ræti, now they themselves were destined to *feel* the prowess both of Drusus and Tiberius, and to experience the force of those talents which had been so happily nurtured beneath the roof of Augustus.

30. *Patrum virtus*—"the spirit of their sires."

33. *Doctrina, &c.—culpae*—"but education improves implanted energy, and right culture strengthens the heart; whenever moral principles are wanting, vices disgrace the fair endowments of nature."

36. *Bene nata*=τὰ εὐφυῆ.

38. *Metaurum flumen*—The Metaurus *(Metro)*, a river of Umbria, flowing into the Adriatic, was rendered memorable by the victory gained over Hasdrubal by the consuls C. Claudius Nero and M. Livius Salinator, B.C. 207. The chief merit of the victory was due to Claudius Nero, for his bold and decisive movement in marching to join Livius. *Metaurum* is here taken as an adj. Cp. Ode ii. 9, 21, and Ars Poet., 18.

39. *Pulcher, &c.—tenebris*—"that glorious day when darkness was dispelled from Latium."

41. *Adorea* is here in the sense of *victoria*, but properly means a distribution of corn to an army, after gaining a victory. *Alma—adorea*—"with cheering victory."

42. *Dirus, &c.—undas*—"ever since the dreadful African (i.e., Hannibal) scoured through the Italian cities, as the fire does through the pines, or the south-east wind over the Sicilian waters."

45. *Laboribus* is here equivalent to *praeliis*.

46. *Impio, &c.—rectos*—"shrines ravaged by the unholy inroad of the Carthaginians had their gods again erect," alluding to a general renewal of the sacred rites, which had been interrupted by the disasters of war.

50. *Cervi*—"like stags." Cp. Livy xxvii. 51, for similar ideas.

51. *Sectamur, &c.* — *triumphus* — "are rashly (or wilfully) pursuing those whom to elude by flight is a glorious triumph." *Fallere et effugere*=λαθόντας φεύγειν. Cp. Ode i. 10, 16.

53. *Quae cremato fortis ab Ilio—pertulit* —"which bravely bore from Ilium reduced to ashes."

54. *Sacra*—Vesta and the Penates. Cp. Virg. Æn. i. 68, and ii. 293.

57. *Tonsa* — "shorn (or lopped) of its branches."

58. *Nigrae, &c.—Algido*—"on Algidus abounding with thick foliage." See Notes, Ode i. 21, 6.

59. *Per damna, per caedes* — "through losses, through wounds," i.e., in spite of losses and wounds.

62. *Vinci dolentem* — "grieving at the thought of being overcome," by the Hydra, when two heads were springing up for every one that he struck off, till he was assisted by Iolaus, (Ovid, Met. ix. 69).

63. *Colchi*—"the inhabitants of Colchis." Alluding to the dragon that guarded the golden fleece, and that was charmed by Medea, in favour of Jason.

64. *Echionaeve Thebae* — "or Echionian Thebes." Echion was one of the number of those that sprung from the teeth of the dragon when sown by Cadmus, and one of the five that survived the conflict. Having aided Cadmus in building Thebes, he received from that prince his daughter Agave, who became by him the mother of Pentheus.

65. *Pulchrior evenit* — "it comes forth more glorious than before." For *evenit*, Orelli gives *exiet*—"it will come out."

66. *Luctere* = *si luctere*. *Integrum* — "with his strength entire."

68. *Conjugibus loquenda*—"to be talked of by wives," when they recount the valour or the loss of their husbands.

69. *Jam non*—"no longer," as after the battle of Cannæ, B.C. 216. Cp. Livy, xxiii. 12.

70. *Occidit, &c.—omnis*—"fallen, fallen is all our hope."

72. *Hasdrubale interempto* — Cp. Livy, xxiii. 12.

73. *Nil Claudiae non perficient manus*— "there is nothing now which the prowess of the Claudian line will not achieve." Hannibal, the sworn enemy of Rome, is thus ingeniously made to predict the progress of Tiberius and Drusus, who were lineally descended from both the consuls who defeated Hasdrubal; their father, Tiberius Claudius Nero connecting them with the one, and their mother Livia Drusilla with the other. *Nil non*, or *nihil non*, is "everything," as *nemo non*, or *nullus non*, is "every one;" but *non nihil* is "many a thing," or "something," as *non nemo*, or *non nullus*, is "many a one, some one, or several."

74. *Quas, &c.—belli*—"since Jupiter protects them by his propitious influence, and prudent measures clear their way through the dangers of war."

75. *Curae sagaces*=ἀγχίνοια. The primary meaning of *sagax* is "quick-scented."

76. *Acuta belli*=ὀξὺν Ἄρηα, Hom. Il. iv. 352. See Notes, Ode iv. 12, 19.

ODE V.—Dicolos tetrastrophos: Metre—The Third Asclepiadean, of which the three first verses are Lesser Asclepiadean, and the fourth a Glyconian; thus—

1-3. — — | — ⏑ ⏑ — ‖ — ⏑ ⏑ — | — ⏓ or — — | — ⏑ ⏑ | — ‖ — ⏑ ⏑ | — ⏑ ⏓
4. — — | — ⏑ ⏑ — | ⏑ ⏓ or — — | — ⏑ ⏑ | — ⏑ ⏓

SUBJECT—A loyal address to Augustus, invoking his return to Rome, from which he remained absent nearly three years, (from Sept., B.C. 16, to Feb., B.C. 13,) engaged with the affairs of Germany, Spain, and Gaul, (Dion Cassius, 54, 25).

Supposed to have been composed B.C. 14, and sent to Augustus in Spain or Gaul.

1. *Divis orte bonis*—"born under propitious deities." Cp. Ode iv. 2, 3, and Sat. ii. 3, 8. *Romulae*=*Romuleae*, as *Metaurum*= *Metaurense*, Ode iv. 4, 38. Cp. Carm. Sec. 47, and Virg. Æn. vi. 877.

4. *Sancto consilio*—Cp. *sanctumque senatum*, Virg. Æn. i. 426, and see Notes, Ode iii. 25, 6.

5. *Lucem* (=φῶς), *&c.—patriae*—"auspicious prince, restore light (i.e., joy) to thy country."

8. *Et soles melius nitent*—"and the beams of the sun shine with more splendour."

10. *Carpathii—maris*—See Notes, Ode i. 35, 8.

11. *Cunctantem, &c.*— *annuo*—"delaying longer than the space of a year," which was the usual length of a voyage from Italy to Asia and back.

13. *Vocat*—"invokes the return of."

15. *Desideriis icta fidelibus*—"pierced with faithful (or with loyal) regrets."

17. *Etenim*=καὶ γὰρ—"and no wonder, for."

18. *Almaque Faustitas*—"and so does bounteous prosperity." *Faustitas* is a ἅπαξ λεγόμενον, for *felicitas*.

19. *Pacatum*—"peaceful," in consequence of being freed from pirates. Cp. Suet. Oct. 98. *Volitant*—"pass swiftly," since they are no longer impeded in their progress by pirates.

20. *Culpari metuit fides*—"good faith shrinks from the imputation of blame," and is consequently respected, or "not blamed." Cp. Ode ii. 2, 7.

21. *Nullis—stupris*—"by no adulteries," in allusion to the *Lex Julia de Adulteriis*, passed by Augustus, B.C. 17. See Notes, Ode iii. 6, 17.

22. *Mos, &c,—nefas*—"public opinion and law have completely subdued the foul impiety." Augustus was repeatedly invested, by the senate, for five years with the office and title of *Magister morum*.

23. *Simili (patribus) prole*—"for an offspring like the father." *Puerperae (puer* and *pario)*—"mothers." This is a Greek way of characterizing chastity. Cp. Hesiod, *Opera et Dies*, 235.

24. *Culpam poena premit comes*—"punishment presses upon guilt as its constant companion."

25. *Parthum*—See Notes, Ode i. 26, 3, and iii. 5, 3. *Scythen*—See Notes, Ode ii. 9, 23.

26. *Quis, &c.—fetus*—"who, the broods that rugged Germany brings forth." *Horrida* has reference both to the savage appearance of the ancient Germans, and to the severity of their climate.

29. *Condit, &c.—suis*—"each one closes the day on his own hills, and weds his vine to the widowed trees," i.e., under the auspicious reign of Augustus, all is peace.

30. *Viduas* alludes to the check given to agriculture by the civil wars.

31. *Et alteris, &c.—deum*—"and at the second table invokes thee as a god." The *Coena* of the Romans usually consisted of two courses—the *mensa prima*, composed of different kinds of meat, and the *mensa secunda*, or *altera*, of fruits and sweetmeats. The wine was set on the table with the dessert, and, before they began drinking, libations were poured out to the gods. This, by a decree of the senate, was done also in honour of Augustus, after the battle of Actium, B.C. 31.

33. *Prosequitur*—"he worships." Cp. Dion Cassius, 51, 19, and Ovid, Fast. ii. 631.

34. *Et Laribus, &c.—Herculis*—"and blends thy protecting divinity with that of the Lares, as grateful Greece does those of Castor and the mighty Hercules." The *Lares* here alluded to are the *Lares Publici*, or *Dii Patrii*, supposed by some to be identical with the Penates.

37. *Longas, &c.—Hesperiae*—"auspicious prince, mayest thou afford long festal days to Italy," i.e., long mayest thou rule over us. Cp. Ode i. 2, 45, and see Notes, Ode i. 36, 4.

38. *Dicimus, &c.—subest*—"for this we pray, in sober mood, at early dawn, while the day is still entire; for this we pray, moistened with the juice of the grape, when the sun is sunk beneath the ocean." *Integer dies* is a day of which no part has as yet been used, and is different from *Solidus dies*, Ode i. 1, 20. *Sicci*—Cp. Ode i. 18, 3, and Epist. i. 19, 9. *Uvidi*=βιβρεγμένοι.

ODE VI.—Dicolos tetrastrophos: Metre—The Lesser Sapphic, of which the three first verses are Lesser Sapphic, and the fourth an Adonian; thus—

1-3. — ⏑ | — — | — ⏑ ⏑ — | ⏑ — | ⏓ or — ⏑ | — — | — ⏑ ⏑ | — ⏑ | — ⏓
4. — ⏑ ⏑ — | ⏓ or — ⏑ ⏑ | — ⏓

SUBJECT—A hymn in praise of Apollo, with an address to the choir of young men and maidens who were to sing the Secular Ode which Augustus had asked the poet to compose. See Note on line 25.

Written, probably, B.C. 17, and to be compared with the third, eighth, and ninth of this Book.

1. *Magnae vindicem linguae*—"the avenger of a boastful tongue." Niobe, the daughter of Tantalus and wife of Amphion, king of Thebes, presumptuously claimed from the Theban maidens the worship they bestowed upon Latona, since she had seven sons and seven daughters, while the latter had only one of each. For this, at the instigation of their mother, Apollo and Diana slew all the children of Niobe, and converted herself into stone. Cp. Hom. Il. xxiv. 602, and Ovid, Met. vi. 155. With *magnae linguae*, compare *magniloquentia*, and "talking big."

2. *Tityosque raptor*—See Notes, Ode ii. 14, 8.

3. *Sensit*—"experienced," or "felt to be." *Trojae prope victor altae*, in his having slain Hector, the main support of Troy.

4. *Phthius Achilles*—The son of Thetis was king of Phthiotis, in Thessaly, and leader of the Myrmidons. Homer (Il. xxii. 358) makes Hector predict his fall by the hands of Paris and Phœbus. Cp. Virg. Æn. vi. 56.

5. *Caeteris, &c.—impar*—"a warrior superior to the rest of the Greeks, but an unequal match for thee." Cp. Hom. Il. i. 412.

7. *Dardanas*, like *Teucro*, line 12, used adjectively. Cp. Ode iv. 5, 1.

8. *Cuspide*—For its description, see Hom. Il. xix. 387. *Pugnax*—"being well skilled in fighting."

9. *Mordaci—ferro*—"by the biting steel," i.e., the sharp-cutting axe. *Velut—pinus*—Cp. Hom. Il. v. 56; xiii. 178; xvi. 482, and Virg. Æn. ii. 626.

10. *Impulsa = dejecta*—"overthrown." For the cæsura, see Notes, Ode i. 10, 1.

11. *Procidit late*—"fell extended." Cp. Hom. Odyss. xxiv. 39. *Posuitque*—"and reclined."

13. *Equo, &c.—mentito*—"in the horse that belied the worship of Minerva," i.e., which was falsely pretended to have been a propitiatory offering to the goddess, in return for the Palladium. Cp. Virg. Æn. ii. 17.

14. *Male feriatos*—"who were holding a festival in an evil hour."

16. *Falleret=fefellisset*—"would have surprised," as in line 19, *ureret=ussisset*.

17. *Palam—gravis*—"openly terrible."

18. *Nescios fari pueros*—An imitation of νήπια τέκνα—"infants."

19. *Etiam, &c.—alvo*—"even the unborn babe."

21. For *victus*, "overcome," Bentley, on the authority of one MS., gives *flexus*, "swayed."

22. *Vocibus*—"entreaties." *Annuisset*—"had granted."

23. *Rebus Aenaeae*—"to the fortunes of Æneas." *Potiore ductos alite*—"reared under more favourable auspices," than those of Troy Cp. Ode iii. 3, 61.

25. The invocation, commencing with *Dive*, in line 1, is here resumed, and the poet, after the digression in praise of Apollo, now discloses his object, which was to obtain the favour of the god in the composition of the *Carmen Seculare*.

Doctor—fidicen—"lyre-master." *Doctor* is equivalent to χοροδιδάσκαλος, and *fidicen* is used adjectively. *Argutae*, λιγείας—"of the clear-voiced." For this same MSS. give *Argivae*, in contrast with *Dauniae*, in line 27. *Thaliae*—See Notes, Ode iii. 19, 15.

26. *Xantho* does not here refer to the Scamander, or Trojan Xanthus, but to the river of that name in Lycia; about 60 stadia eastward from the mouth of which was the city of Patara, famed for its oracle of Apollo. See Notes, Ode iii. 4, 64.

27. *Dauniae*=*Italae*, or *Romanae*. See Notes, Ode ii. 1, 34, and i. 22, 13.

28. *Levis Agyieu*=ὦ λεῖε Ἀγυιεῦ—"O youthful (lit. smooth, i.e., beardless) Apollo." *Agyieus*, Ἀγυιεὺς, is said to be derived from ἀγυιά, "a street," and applied to Apollo, in consequence of his being recognized by the Athenians as "the guardian deity of streets and public places." With *levis*, compare *intonsus*, Notes, Ode i. 21, 2.

29. The bard, fancying that his supplication has been heard, now addresses the chorus, who are supposed to be listening to his instructions. *Spiritum*—"inspiration." *Artem carminis*—"the art of song." The two combined are the cause of the *nomen poëtae* in the following line.

31. *Virginum, &c.—orti*—"Ye noblest of virgins, and ye boys sprung from illustrious sires." The girls and boys who composed the chorus at the Secular celebration, were chosen from the first, or highest, families, their fathers and mothers being alive, (*patrimi et matrimi*,) and married by the form called *confarreatio*. Cp. Carm. Sec. 6.

33. *Deliae tutela deae*—"ye who are protected by the Delian goddess." Diana was the patroness of moral purity. Cp. Catullus, 34, 1.

35. *Lesbium, &c.—ictum*—"observe the Lesbian measure and the beating of my thumb." *Lesbium pedem* refers to the hymn being composed in the Sapphic stanza, and *ictum pollicis* (χειρονομοῦντά με) to the poet beating time by the motion of his thumb or finger, like a chorus-master. Cp. Teren. Maur. 2253.

34. *Cohibentis*—"who stops," i. e., by shooting them.

38. *Rite*—"with due ceremony." See Notes, Ode iii. 24, 10. *Crescentem face Noctilucam*—"the goddess that illumines the night (lit. increasing with her light) with her shining crescent. With *Noctiluca*, compare νυκτιφαής and νυκτιλαμπής.

39. *Prosperam frugum*—A Grecism for *prosperantem fruges*—"propitious to the productions of the earth," by sending dew, and moderating the temperature of the atmosphere. *Celeremque, &c.—menses*—A Grecism for *celerem in volvendis pronis mensibus*—"and swift in rolling onward the rapid months."

41. *Nupta jam dices*—"united in wedlock, thou wilt soon say." This is addressed to the maidens collectively, and is an inducement to each for the proper performance of her part in the celebration. Cp. Carm. Sec. 14, 15.

42. *Seculo festas referente luces*—"when the Secular period brought back the festal days." The Secular games lasted three days and three nights. They were now about to be celebrated for the fifth time, and, according to the Quindecemviri, had previously been solemnized once every 110 years, since their commencement in 456 B.C. See Notes, Carm. Sec.

43. *Reddidi carmen*—"recited a hymn." *Docilis, &c.—Horati*—"after having learnt the measures of the poet Horace." For the comparative importance of the different parts of the poet's name, Quintus Horatius Flaccus, compare Sat. ii. 6, 37; Epist. i. 14, 5; Epode 15, 12, and Sat. ii. 1, 18, the *praenomen* implying consequence; the *nomen*, dignity; and the *cognomen*, familiarity, when used as a separate designation.

ODE VII.—Dicolos distrophos: Metre—The first Archilochian, of which the first verse is a Dactylic Hexameter, and the second a Lesser Archilochian, or the latter *half* of a Pentameter; thus—

1. = ⏓ ⏑ | = ⏓ ⏑ | = ⏓ ⏑ | = ⏓ ⏑ | – ⏑ ⏑ | – ⏓
2. – ⏑ ⏑ – ⏑ ⏑ ⏓ or – ⏑ ⏑ | – ⏑ ⏑ | ⏓

This Ode resembles the fourth of the First Book, and may have been written about the same time. It, and Epist. i. 5, are addressed to Torquatus; but who he was is quite uncertain. He is usually supposed to have been a grandson of the consul referred to in Ode iii. 21, 1. But as nothing is known regarding such a person, Marcilius and Weichert have conjectured that this Torquatus is C. Nonius Asprenas, who was presented by Augustus with a gold chain, and allowed, along with his posterity, to assume the honourable cognomen of Torquatus (Suet., Aug. 43). Estré, (Hor. Pr., p. 497,) with perhaps more probability, suggests that he may have been the Aulus Torquatus mentioned by Cornelius Nepos (Atticus, 11).

SUBJECT—The snows are gone, the charms of spring are returning, and are soon to be succeeded by those of summer and of autumn. The seasons return in rapid succession; but man knows not whether he may see to-morrow, and neither wealth, birth, eloquence, nor piety, can restore him to life when he is dead. Whatever, therefore, is spent in self-gratification, will escape the hands of a greedy heir.

The premises are good, but the inference might have been better. For nobler sentiments, see the Eighth Paraphrase, which is on Job xiv. 1-15.

1. *Nives*—The plural of *nix*, and in line 9, of *frigus*, is more emphatic than the singular, and implies a diversity in the time and place of occurrence. With the sentiments expressed, compare Ode iv. 12. 3.

2. *Comae*=*frondes*—"their foliage." Cp. Ode i. 21, 5, and iv. 3, 11.

3. *Mutat terra vices*—"the earth changes her vicissitudes." Verbs frequently govern an accusative of cognate meaning in Greek also, as in πόνον πονεῖν and μάχην μάχεσθαι. *Decrescentia, &c.—praetereunt*—"the subsiding rivers flow along (i.e., within) their banks," not over them, as they lately did. Cp. *praeter ripam*, Livy, xxxviii. 18. Some explain *decrescentia*, "increasing," and *praetereunt*, "overflow."

5. *Gratia, &c.—choros*—Cp. Ode i. 4, 6, and see Notes, Ode iii. 19, 16.

7. *Immortalia ne speres, (te) monet* —"warns thee not to expect (lit. things that do not die) undying bliss." *Almum* — "bounteous," or "genial."

8. *Hora* is not here a goddess, but the passing "hour," in contradistinction with *diem* and *annus*.

9. *Frigora mitescunt Zephyris*—"the winter colds are beginning to moderate under the influence of the western winds." *Zephyri* mark the vernal breezes, as *Favonius*, in Ode i. 4, 1. *Proterit*—"tramples upon." The propriety and force of *pro*, *inter*, and *re*, in *proterit*, *interitura*, and *recurrit*, are worthy of observation.

10. *Interitura, simul (ac), &c.—effuderit*—"in its eagerness to perish as soon as fruitful autumn shall have poured forth its stores."

11. *Pomifer Auctumnus* — Cp. Epode 2, 17, &c.

12. *Bruma—iners*—"sluggish winter," as being the season of comparative inaction. Cp. Ode ii. 9, 5; Virg. Geo. i. 299; and χεῖμα δύσεργον, Bion. vi. 5.

13. *Damna, &c. — lunae* — "the rapid months, however, repair (lit. the heavenly losses) the losses occasioned by the changing seasons." Before the Julian reformation of the calendar, the Roman months were lunar ones. Hence *lunae* was frequently used in poetry, even after the change had taken place, as equivalent to *menses*.

15. *Quo*—"to the place whither." Understand *eo* before *quo*, and at the end of the clause supply *deciderunt*. For *pater*, many MSS. give *pius*, and for *dives Tullus*, *Tullus dives*. For *dives*, Bentley suggests *pauper*, because the kings of old were poor. *Dives*, however, is in accordance with the popular opinion respecting kings, and has reference to primitive times. Claudian, (xv. 109,) when comparing Rome under Ancus with the same city under the emperor, speaks of the "*maenia pauperis Anci.*" The kings of Rome and their reigns are: 1. Romulus, 37 years, followed by an interregnum of one year; 2. Numa Pompilius, 43; 3. Tullus Hostilius, 32; 4. Ancus Martius, 24; 5. Tarquinius Priscus, 38; 6. Servius Tullius, 44; and 7. Tarquinius Superbus, 25; making in all 244 years.

17. *An* is seldom, as here, used for *utrum* by the best writers, but frequently by others. Here the ellipsis may be supplied by *utrum moriatur* (or by *utrum moriendum sit*) *hodie*. *Crastina — tempora* — "to-morrow's hours."

19. *Avidos*—Cp. Sat. ii. 3, 151. *Amico quae dederis animo* — "which thou shalt have given (lit. to a friendly mind) to self-indulgence." *Animus*=*appetitus*, and *amicus* =*tuus*, as φίλος for ἐμὸς, σὸς, or ἑὸς. Cp. φίλῃ ψυχῇ χαριζόμενος, and *animo morem gerere*, or *animo obsequi*. Some, however, take *amico animo* in the ablative— "with a friendly spirit."

21. *Splendida* — "brilliant," if viewed with reference to Minos, may signify "solemn, or august;" with reference to the individual judged, "honourable, or favourable;" with reference to the audience, "impartial, or approved;" and with reference to the sentence, "brilliant, or magnificently expressed." The last is perhaps the best. Orelli is in favour of the first. *Minos* is judge also in Ode i. 28, 9; Æacus, in ii. 13, 22, and iii. 29, 63.

25. *Infernis—tenebris*—"from the darkness of the lower world."

26. *Hippolytum*—The chaste son of Theseus and Hippolyte was victim to the revenge of his stepmother Phaedra, and according to Ovid (Met. xv. 543), was restored to life by Æsculapius, and placed by Diana in the Arician grove, under the name of Virbius. Cp. Virg. Æn. vii. 765. Horace follows the Greek legend.

28. *Pirithoo*—See Notes, Ode iii. 4, 77.

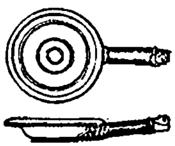
ODE VIII.—Monocolos: Metre—The Lesser Asclepiadean, composed throughout of Lesser Asclepiadean verses; thus—

– – | ⏑ ⏑ – ‖ – ⏑ ⏑ – | ⏑ ⏓ or – – | – ⏑ ⏑ | – ‖ – ⏑ ⏑ | – ⏑ ⏓

Addressed as a sort of New Year's gift (*strena*) to C. Marcius Censorinus, who was consul with C. Asinius Gallus, B.C. 8, and died in Asia, A.D. 2, universally regretted. Velleius Paterculus (ii. 102) styles him, *virum demerendis hominibus genitum.* The date of composition is uncertain, but Grotefend ascribes it to B.C. 15.

SUBJECT—Poetry is better than statues for conferring immortality.

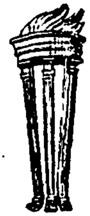
1. *Donarem.*—For the grammatical construction of such verbs, see Notes, Ode iii. 13, 3. *Pateras*—"bowls." The *patera* was a shallow, circular vessel of gold, silver, bronze, or earthenware, and used for drinking, or making libations. The common sort was like "a saucer;" the following cut gives two views of one with a handle.



Commodus for *commode*—"liberally." See Notes, Ode iii. 19, 12. It is to be joined with the verb. Cp. Epist. i. 18, 75, and ii. 1, 227.

2. *Aera*—"bronzes," probably vases of Corinthian bronze. The poet alludes to the taste for collecting antiques, which then prevailed among his countrymen. Cp. Sat. ii. 3, 21, and Epist. i. 6, 17.

3. *Tripodas*—"tripod." *Tripus* was applied to anything supported on three feet—a cauldron, a three footed stool, the sacred seat of the Pythia, an altar or honorary prize, such as the following.



4. *Neque tu pessima munerum ferres*—"nor shouldst thou receive the worst of the gifts," a litotes for *tu optima et rarissima munera ferres.*

5. *Divite me scilicet artium*—"were I indeed (lit. me, I mean, being), rich in the works of art." Cp. Epist. i. 6, 17, and Virg. Æn. v. 359.

6. *Parrhasius*, a famous painter of Ephesus, and contemporary with Zeuxis, flourished about 400 B.C. *Protulit*—"produced." *Scopas*, a distinguished sculptor, architect, and statuary of Paros, flourished from 395 to 350 B.C.

8. *Sollers*—*ponere*—"skilful in representing," a Græcism for *sollers in ponendo*, or *sollers ponendi. Ponere*, like ἱστάναι or τιθέναι is applicable both to painting and statuary. Cp. Ars Poet., 34.

9. *Sed, &c.*—*egens*—"but I possess no such ability, nor hast thou a fortune or inclination that needs such curiosities," i.e., I am too poor to own such valuables, while thou art too rich, and hast too many of them to need or desire any more.

12. *Et pretium dicere muneri*—"and tell the value of the gift," i.e., while cups, and vases, and tripods, are estimated in accordance with the caprice and luxury of the age, the fame of verse is immortal.

13. *Non incisa, &c.*—*ducibus*—"not marbles, engraved (lit. cut into) with public inscriptions, by which (lit., breathing and life) the breath of life returns to illustrious leaders after death."

15. *Non, &c.*—*minae*—"not the rapid flight of Hannibal (namely, when he was recalled from Italy, B.C. 203), nor (lit. and) his threats (i.e., to overthrow Rome) hurled back upon him," when he was defeated by the elder Scipio at the battle of Zama, B.C. 202.

17. *Non incendia Carthaginis impiae*—"not the flames of perfidious Carthage," which were caused by the younger Scipio at the end of the Third Punic War, B.C. 146. The line is said to stand thus in all the MSS., but two objections have been urged against it: 1. It wants the usual cæsural pause after the sixth syllable; 2. If literally interpreted, it involves a historical error in ascribing the overthrow of Hannibal and the destruction of Carthage to the same Scipio. The omission of the cæsura is not a very strong objection, as it is in the case of a proper name; neither is the second, for poets and painters have never been famed as accurate historians, when it suited their purpose to be otherwise. Several emendations have been proposed. Bentley and Buttmann are for rejecting the line as spurious; others are in favour of omitting the four lines from *Post mortem* to *Ab Africa*, as an interpolation. For *incendia*, Cunningham suggests *impendia;* Doering, *stipendia;* and Hermann, *dispendia*, in allusion to the tribute which the elder Scipio imposed on Carthage at the end of the Second Punic War, B.C. 201. None of these changes, however, are admissable in opposition to so many MSS. Others, again, maintain that two lines are omitted after the 17th, which would have rendered it consistent with fact. In proof of this they can only urge that these are required to render the ode divisible into stanzas of four lines. But it is doubtful if the poet considered this necessary, as the rule does not apply to the epodes, and there are only two other odes in this measure. Jahn's interpretation is ingenious, but forced. He makes *ejus* depend on *incendia*—"flames caused by him," not on *laudes*—"the praises of him." Cp. *ejus*, Ode iii. 11, 18. Those who retain the line, and wish to exclude all reference to the younger

Scipio, whose praises, of course, could not have been sung by Ennius, consider *incendia* to allude to the burning of the ships of Syphax in the harbour of Carthage. Cp. Livy, xxx. 43. No emendation, however, is necessary, if it is remembered that *ejus* is applicable to either of the Scipios, as they both "returned after having gained a name (i.e. the *agnomen* or title of "*Africanus*,") from the conquest of Africa," and that Horace cares about asserting nothing more than that the praises of Ennius are as likely to perpetuate the name of a Scipio Africanus as are brilliant achievements recorded by monumental inscriptions on marble. Cp. Cicero pro Archia, 10.

20. *Calabrae Pierides*—"the Muses of Calabria," referring to the poet Ennius, who was born at Rudiæ in Calabria, B.C. 236, and who celebrated the exploits of his friend and patron, the elder Scipio, in his Annals or Metrical Chronicles, and also in a poem connected with these Annals, and devoted to the praise of the Roman commander. *Neque, &c.—mercedem (illius) tuleris*—"nor, if writings be silent, shalt thou reap any reward from that which thou mayest have laudably accomplished."

22. *Quid, &c.—obstaret (=obstitisset), &c.—Romuli*—"what would the son of Ilia and of Mars be now, if envious silence had stifled the merits of Romulus?" In other words, where would have been the fame and the glory of Romulus, if they had not been celebrated by Ennius, in his Annals? As regards Ilia, see Notes, Ode iii. 9, 8.

25. *Ereptum, &c.—insulis*—"virtue and popular favour, and the lays of able poets, consecrate to the fortunate islands Æacus rescued from (lit., the Stygian waves) the dominion of the grave." Observe that *consecrat* is in the singular to agree with *lingua*, as being the nearest and most important of the nominatives, and to imply that it includes the other two. The praises of Æacus were sung by Pindar in his Epinicia. See Notes, Ode iv. 2, 17. Orelli explains *virtus* as "genius," "*vis ingenii, facultas poëtica*," and makes it and *favor* as well as *lingua* govern *vatum*.

27. *Divitibus consecrat insulis*—In the earlier mythology, Elysium was placed in one or more of the isles of the western ocean, which have been styled "The Fortunate Isles (*Insulae Fortunatae*)," or "The Islands of the Blessed (μακάρων νῆσοι)." Cp. Epode 16, 42.

29. *Sic* (i.e., *poetarum carminibus*,) *&c.—Hercules*—"by this means the gallant Hercules participates in the long wished-for banquet of Jove," i.e., ranks among the deities of Olympus.

31. (*Sic*) *clarum Tyndaridae sidus*—"by this means the Tyndaridæ, that bright constellation." See Notes, Ode i. 3, 2.

33. (*Sic*) *ornatus, &c.—exitus*—"by this means Bacchus, having his temples adorned with the verdant vine-leaf, leads vows to a successful issue," i.e., is invested with the privileges and attributes of divinity. See Notes, Ode iii. 8, 7.

ODE IX.—Tricolos tetrastrophos: Metre—The Alcaic or Horatian, of which the two first verses are Greater Alcaic, the third an Archilochian, and the fourth a Lesser Alcaic; thus—

1, 2. ⏓ | – ⏑ | – – | – ⏑ ⏑ – | ⏑ ⏓ or ⏓ – | ⏑ – | – ‖ – ⏑ ⏑ | – ⏑ ⏓
3. ⏓ | – ⏑ | – – | – ⏑ | – ⏓ or ⏓ – | ⏑ – | – – | ⏑ – | ⏓
4. – ⏑ ⏑ | – ⏑ ⏑ – | ⏑ – | ⏓ or – ⏑ ⏑ | – ⏑ ⏑ | – ⏑ | – ⏓

Subject—After maintaining, as in the last Ode, that great achievements are forgotten unless celebrated by the poets, Horace proceeds to praise the sagacity, moderation, and integrity of Lollius, and concludes with a panegyric on the precepts of the Stoical philosophy.

Addressed to Marcus Lollius, who, after having been proprætor of Galatia, was, with Q. Æmilius Lepidus, consul, B.C. 21. In 16, he was sent against the Sygambri, Usipetes, and Tentheri, and after some successes, sustained a defeat, with the loss of the eagle of the fifth legion. This disaster, which is known in history by the name of *Lolliana Clades*, as the more serious one of Varus, A.D. 9, is by that of *Variana Clades*, was repaired in the following year by Tiberius and Drusus, whose victories have been commemorated in the fourth and fourteenth Odes of this Book. Lollius still appears to have retained the confidence of Augustus, as he was sent to the East as the guardian of his grandson, C. Cæsar, B.C. 2. In this capacity he is said by Pliny (Hist. Nat. ix. 35) to have amassed great riches by receiving presents from the kings of the East, to whom he is said to have revealed the designs of the Romans. He is described by Velleius Paterculus (ii. 97) as a most avaricious hypocrite; but if he deceived Augustus, it is not astonishing that he should have deceived Horace, who died about six years before his character appears to have become known. He is by some thought to have had the cognomen of Paulinus, and by others that of Paulicanus; but this is doubtful. The second and eighteenth epistles of the First Book are believed to have been addressed to his eldest son.

The date of composition is quite uncertain. Some suppose it to have been written in the year of his consulship; others, in that of his defeat, as a sort of solatium against the animadversions of his enemies.

1. *Ne forte credas*—"Lest perchance you should suppose" is the interpretation of those who place a colon or semicolon after *chordis*, and consider the apodosis of the

sentence to commence with the following stanza; "Do not for a moment (or do not happen to) believe" is that of those who place a full stop after *chordis*.

2. *Longe sonantem—ad Aufidum*—"near the far-resounding Aufidus." See Notes, Ode iii. 30, 10, and iv. 14, 25.

3. *Non, &c.—artes—socianda chordis*—"to be accompanied by the strings of the lyre through an art before unknown." Cp. Ode iv. 3, 23, and i. 26, 10.

5. *Non, &c.—Camenae*—"the Pindaric and Cean muses, and the threatening verses of Alcæus, and the dignified strains of Stesichorus are not unknown, although the Mæonian Homer occupies a higher place," than they do in the estimation of succeeding generations. For *Mæonius*, see Notes, Ode i. 6, 2.

7. *Ceae*—See Notes, Ode ii. 1, 37. *Alcaei minaces*—See Notes, Ode ii. 13, 26.

8. *Stesichorique graves Camenae*—Stesichorus was a celebrated Greek lyric poet, born at Himera, in Sicily, B.C. 632. He was contemporary with Sappho, Alcæus, Pittacus, and Phalaris. He wrote in the Doric dialect, and, besides hymns in honour of the gods, and odes in praise of heroes, composed what may be called lyro-epic poems, such as one entitled "The Destruction of Troy," and another called "The Orestiad;" hence the epithet *graves*.

9. *Nec, &c.—aetas*—"nor, if Anacreon, in former days, produced any sportive effusion, has time destroyed it." If this was true in the days of Horace, it is not so in ours, as only a few genuine fragments of Anacreon have survived the lapse of time. He died about 478 B.C., at the age of 85. See Notes, Ode i. 17, 19.

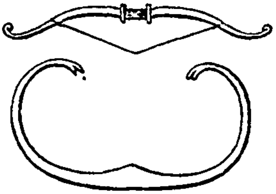
11. *Calores Aeoliae—puellae*—"the impassioned feelings of the Æolian maid," i.e., of Sappho. Cp. Notes, Ode ii. 13, 24.

13. The order of construction is, *Lacaena Helene non sola arsit comptos crines adulteri, et mirata (est) aurum. Non sola—arsit*—"is not the only fair who has been inflamed by." See Notes, Ode ii. 4, 7, and compare Virg. Ecl. ii. 1.

14. *Aurum vestibus illitum*—"the gold spread profusely over his garments," i.e., his garments richly embroidered with gold. Cp. Virg. Æn. iii. 483, and Ovid, Her. 13, 57.

15. *Regalesque cultus et comites*—"and his regal splendour and retinue." *Cultus* here refers to the individual's manner of life, and the extent of his resources.

17. For *primusve* several MSS. give *primusque*. Either connective is equivalent to *nec*, after *non*. For *Teucer*, see Notes, Ode i. 7, 21, and Hom. Il. xiii. 313. *Cydonio—arcu*—Cydonia, or Cydonis (*Khania*), was an ancient and important city, in the N.W. of Crete, and the Cydonians were esteemed the best among the Cretan archers. See Notes, Ode i. 15, 17. During the Homeric age the bow was constantly employed in war; but afterwards it was used principally as a fowling-piece, or in contests of skill, except by the auxiliaries from countries where it was the national weapon. The following illustrations of Greek and Roman bows are from fictile vases. The upper figure, which has a double curvature, represents one composed of two horns, connected by a straight stock in the centre, and was characterized by the epithet *patulus*. The lunated appearance of the under one was distinguished by the terms *sinuatus*, or *sinuosus*, and when strung it was bent backwards against the curve. Παλίντονον (Hom. Il. viii. 266) may be applied to either form.



18. *Non semel Ilios vexata (est)*—"Troy was more than once (lit. not *once*) harassed." Troy, previous to its final overthrow, had been twice taken, once by Hercules, and again by the Amazons. Orelli and Dillenburger interpret *Ilios* generically, without reference to its previous sieges—"more than once a Troy was harassed."

19. *Non, &c.—proelia*—"nor did the mighty Idomeneus, or Sthenelus, alone fight battles worthy of being sung by the Muses." For Idomeneus, king of the Cretans, see Hom. Il. iii. 230, and for Sthenelus, see Notes, Ode i. 15, 24, and Hom. Il. ii. 564.

22. *Acer Deiphobus*—Deiphobus, son of Priam and Hecuba, was the bravest of the Trojans, next to his brother Hector, and is said to have married Helen after the death of Paris. Cp. Virg. Æn. vi. 495, &c.

23. *Pro pudicis conjugibus*—Cp. Hom. Il. xvii. 223, and xxiv. 730.

26. *Illacrimabiles*, ἄκλαυστοι—"unwept for," or "unlamented," used passively. For its active signification, see Notes, Ode ii. 14. 6.

27. *Urgentur—longa nocte*—"are buried in oblivion." Cp. Ode i. 24, 5, and Pindar, Nem. ix. 6.

29. *Paullum, &c.—virtus*—"hidden bravery differs little from buried cowardice" This is true, if notoriety is the only reward of virtue. *Inertiae* is in the dative by a Grecism for *ab inertia*. Cp. Sat. i. 4, 48. The contrast is here only between the things, not as might have been expected also between the epithets, which have much the same signification, "buried in oblivion" being implied in both. Bentley conjectures *inertia*, and explains the passage: *Viva virtus inertiâ poetarum celata. paullum distat virtuti sepultae.*

30. *Non, &c.—silebo*—"I will not pass thee over in silence, unhonoured by my strains." For *silebo*, several MSS. give *sileri*—"to be passed over in silence."

33. *Lividas obliviones*—"envious (or malicious) forgetfulness."

34. *Est animus, &c.—rectus*—"thou hast a mind, both skilled in the management of affairs, and alike unshaken in prosperity and misfortune." The poet here begins to enumerate some of the claims of Lollius to an immortality of fame.

37. *Vindex avarae fraudis*—"the avenger of (lit. covetous deceit) covetousness and deceit," is in apposition with *animus*, which is here, by synecdoche, for Lollius himself.

38. *Ducentis ad se cuncta*—"drawing all things within the sphere of its influence."

39. *Consulque non unius anni*—"and not merely the consul of a single year." Cp. Ode iii. 2, 19. Ever actuated by the purest principles, and ever preferring honour to views of expediency and private interest, the mind of Lollius is represented as enjoying a perpetual consulship.

41. *Judex*—Lollius was one of the *Judices Selecti*, who were at this time chosen from the Senators and Equites. Cp. Sat. i. 4, 123.

42. *Rejecit, &c.—arma*—"has rejected with a disdainful countenance the bribes of the guilty, and victoriously wielded his armour through opposing crowds." The "opposing crowds" are the difficulties that beset the path of the upright.

46. *Recte*—"properly." *Rectius occupat nomen beati*—"with more propriety does that man lay claim to the title of happy."

49. *Callet*—"knows by experience," hence *callidus*—"experienced."

51. *Non ille—timidus*—"though he is not afraid," governs *perire* for which two MSS. gives *peribit*.

ODE X.—Monoclos: Metre—The Fifth or Greater Asclepiadean; thus—

— — | — ⏑ ⏑ — | — ⏑ ⏑ — | — ⏑ ⏑ — | ⏑ ⏓ or
— — | — ⏑ ⏑ | — ‖ — ⏑ ⏑ | — ‖ — ⏑ ⏑ | — ⏑ ⏓

Addressed to Ligurinus, a proud youth, who may be supposed to come from Liguria. The same name occurs in Ode iv. 1, 33, but may or may not be applied to the same person. The date of composition is unknown. It is evidently an imitation of some Greek Ode.

Subject—The folly of presuming on the permanency of beauty.

1. *Veneris muneribus potens*—Cp. Hom. Il. iii. 54.

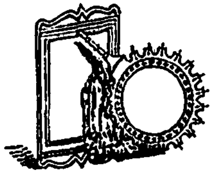
2. *Insperata, &c.—superbiae*—"when the down shall come unexpected on thy pride." *Pluma*, which in Latin is properly applied to the "soft feathers," or "down" of a bird, is here a translation of πτίλον, and used metaphorically for *lanugo*, "the soft or woolly hair" on the cheek of a beardless youth (ἄπτιλος). Cp. *piuma*, the Italian; *flaum*, the German; *duvet*, the French; and *down*, the English word for the same thing.

3. *Involitant*,—"float on." *Deciderint*—"shall have fallen." See Notes, Ode ii. 5, 23.

4. *Est puniceae flore prior rosae*—"surpasses the flower of the blushing rose," i.e., the blushing hue of the rose.

5. *Ligurinum, &c.—hispidam*—"shall have converted Ligurinus into a face rough with hair." *Ligurinus* being spoken of in the third person, designates the proud beauty better than *Ligurine* which is found in two MSS., and preferred by Bentley.

6. *Heu* is the exclamation of the poet, though some understand it as that of the youth. *Quoties, &c.—alterum*—"as often as thou shalt see thy future self in the mirror." At this time mirrors were of metal, sometimes of silver, but more frequently of a composition of copper and tin, cleaned by means of pounded pumice-stone and a sponge. The following cut represents two silver ones found at Pompeii. The round one has a handle; the other was held up by a slave. Stands are more modern inventions.



7. *Quae, &c.—gena*—"why had I not, when a boy, the same sentiments that I have now? or why, in the present state of my feelings, do not my beardless cheeks return." Cp. Terence, Hec. i. 1, 17.

ODE XI.—Dicolos tetrastrophos: Metre—The Lesser Sapphic, of which the three first verses are Lesser Sapphic, and the fourth an Adonian; thus—

1-3. — ⏑ | — — | — ⏑ ⏑ — | ⏑ — | ⏓ or — ⏑ | — — | — ⏑ ⏑ | — ⏑ | — ⏓
4. — ⏑ ⏑ — | ⏓ or — ⏑ ⏑ | — ⏓

Subject—An invitation to Phyllis to assist him "with her lovely voice," in celebrating the birth-day of Mæcenas, which was on the thirteenth of April (Id. April). Cp. Ode iii. 28 and 29.

The date of composition is uncertain: Grotefend places it in 25; others in 23 B.C.

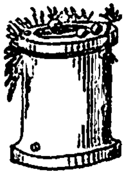
1. *Est mihi, &c.—cadus*—"I have a cask full of Alban wine, more than nine years old." See Notes, Ode i. 1, 19; and iii. 23, 11.

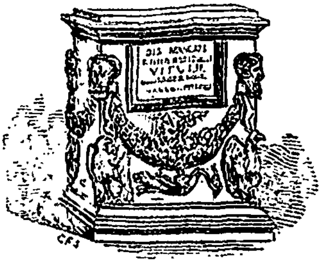
3. *Nectendis apium coronis* = *apium ad coronas nectendas*—"parsley for weaving chaplets." See Notes, Ode i. 36, 16.

4. *Est hederae vis multa*—"there is abundance of ivy." *Multa vis* is facetiously used for *copia*.

5. *Qua crines religata fulges* — "with which, when you have bound your locks, you look beautiful." *Fulges*, the present of *fulgeo*, and = *fulgēre soles*. Some, however, regard it as the future of *fulgo*, which frequently occurs in Lucretius.

6. *Ridet argento domus*—"the house beams with silver." *Ridet*, γιλᾷ, = *renidet*, Ode ii. 18, 2; or *splendet*, Epist. i. 5, 7. *Ara* = *ara cespitia*—See Notes, Ode i. 19, 13. Permanent altars were of stone or metal, and either round or square, with a cavity in the top to contain the fire, and a hole in the side for the escape of liquids. They were also frequently decorated, as in the following illustrations. The first of which is from a Pompeian painting.





7. *Verbenis*—See Notes, Ode i. 19, 14.

8. *Spargier*—An archaism for *spargi*. In the old language *er* was appended to all passive infinitives, but this is the only instance where it occurs in the Odes of Horace.

9. *Cuncta festinat manus*—"all hands are busy." *Cuncta manus* = *mea tota familia*.

12. *Sordidum, &c.—fumum*—"the flames flicker as they roll up the blackening smoke on their summit," i.e., the fire is kindled for the sacrifice. Cp. Ode iii. 17, 15; and Virg. Ecl. viii. 105. For *trepidant*, Bentley suggests *crepitant*, and some consider *vertice* as "the roof of the house."

14. *Idus, &c.—Aprilem*—"the ides, the day that divides April, the month of sea-born Venus, are to be celebrated by you." The ides fell on the 15th of March, May, July, and October, and on the 13th of the other months. They received their name, according to Macrobius (Sat. 1, 15), from the old verb *iduare*, "to divide," because in some cases they actually, and in others nearly, divided the month. In regard to Venus, who is said to have been born in April, see Notes, Ode i. 3, 1, and 4, 5.

19. *Luce* = *die*. *Maecenas, &c.—annos*—"my dear Mæcenas counts his gliding years." Cp. Epist. i. 1, 23.

21. *Telephum*—Cp. Ode i. 13, 1, and iii. 19, 26. *Occupavit*—"has secured the affection of."

22. *Non tuae sortis* = *disparem*, line 31—"above your rank," refers to *juvenem*, and not, as Lambinus would have it, to *puella*.

23. *Lasciva*—"buxom." *Grata compede*—See Notes, Ode i. 33, 14.

25. *Terret, &c.—spes*—"the scorching of Phaëthon is a terror to (lit. scorched Phaëthon deters) ambitious expectations." Cp. Ovid, Met. ii. 1, &c.

26. *Exemplum grave—semper ut te digna sequare* — "a serious warning, that you should always pursue objects suited to your condition." *Ales* = *alatus*, as in Ode iii. 12, 4, and Epode 3, 14.

27. Pegasus, the offspring of Neptune and Medusa, at the request of Minerva, carried Bellerophon aloft, that he might kill the Chimæra, with his arrows, but was instigated by the gad-fly of Jupiter to throw him upon the earth, when he impiously attempted to fly to heaven. *Terrenum equitem gravatus Bellerophontem*—"in having spurned an earthly river, Bellerophon," who was the son of the Corinthian king Glaucus and Eurymede, (Hom. Il. vi. 155.)

29. *Et (ut) ultra, &c.—vites*—"and that you should avoid one who is not your equal, by thinking it a crime to expect a rank above that which is allowed you." Supply *sortem* after *sperare*, *eam* before *quam*, and *tibi* after *licet*.

31. *Meorum finis amorum* — "you who are last of my loves."

35. *Quos reddas* — "which thou mayest recite." Cp. Ode iv. 6, 43.

ODE XII.—Dicolos tetrastrophos: Metre — The Third Asclepiadean, of which the three first verses are lesser Asclepiadean, and the fourth a Glyconian; thus—

1-3. — — | — ⏑ ⏑ — ‖ — ⏑ ⏑ — | ⏑ ⏓ or — — | — ⏑ ⏑ | — ‖ — ⏑ ⏑ | — ⏑ ⏓
4. — — | — ⏑ ⏑ — | ⏑ ⏓ or — — | — ⏑ ⏑ | — ⏑ ⏓

Subject—As spring has returned, and with it the season of thirst, Horace invites Virgil to share his wine, if he will supply the perfumes; and, as usual, he enforces the invitation by reminding his friend of the shortness of life. See Notes, Ode i. 4.

The occasion of this jocular effusion is unknown; and some, in their desire to explain the allusions, have supposed that it is not addressed to Virgil the poet, but to "the physician of Tiberius and Drusus *(Medicum Neronum)*," or to some "merchant *(Mercatorem* or *Negotiatorem)*," or to some "perfumer *(Unguentarium)*," who was called Virgil.

1. *Temperant=tranquillant*, or *placant*—"calm." Cp. Ode i. 3, 16.

2. *Impellunt, &c.—Thraciae*—"the Thracian breezes swell (lit. beat against) the sails." See Notes, Ode i. 26, 11 and 19. Cp. Columella (xi. 2, 21): *Venti septentrionales qui vocantur Ornithiae per dies xxx esse solent; tum et hirundo advenit.*

4. *Hiberna nive*—"by the melting of the winter snow." Cp. Ode iv. 7, 3.

5. *Ityn*—Itys, the son of Tereus, king of Thrace, and of Procne, daughter of Pandion, king of Athens, was murdered by his mother and her sister Philomela, and served up as a dish to his father, whose infidelity and cruelty had provoked their vengeance. Procne was afterwards changed into a nightingale (*ἀηδών*, *luscinia)*, Philomela into a swallow (*χελιδών*, *hirundo)*, and Tereus into a hoopoo (*ἔποψ*, *upupa)*. Ovid (Met. vi. 623, &c.) changes Procne into a swallow, and Philomela into a nightingale. Virgil (Geo. iv. 511, &c.) and Martial (x. 52, 2) make Philomela the mother of Itys. Homer (Odys. xix. 518, &c.) calls Itys, Itylus; and gives a somewhat different version of the legend. Horace seems to follow the one first stated, as *flebiliter gemens*, "tearfully bewailing," can scarcely be applied to the swallow.

6. *Infelix avis*—"ill-fated bird," referring, probably, to the *nightingale*, which, as well as the *swallow*, was regarded as the harbinger of spring. Cp. Sappho, Frag. 19. *Cecropiae domus*—"of the Attic line." See Notes, Ode ii. 1, 18.

7. *Opprobrium*—"disgrace," applied to a person as ἔλεγχος and ὄνειδος, Hom. Il. ii. 235. *Male*—"wickedly," or "improperly."

8. *Regum* refers to Tereus in particular.

9. *Dicunt=canunt*, as in Ode iii. 4, 1.

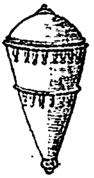
11. *Deum*—Pan or Faunus. See Notes, Ode i. 17, 2. *Nigri colles*—"the dark hills," referring, in particular, to Lycæus and Mænalus, which were darkened with pine-forests. See Notes, Ode i. 21, 7.

14. *Pressum Calibus—Liberum*—"the wine pressed at Cales." See Notes, Ode i. 20, 9. *Ducere*—Cp. Ode i. 17, 22.

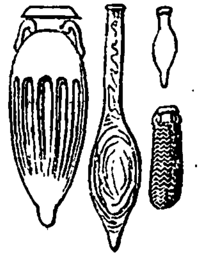
15. *Juvenum nobilium cliens*—"the favourite of the noble youths," i.e., of the young nobles, referring, probably, to Tiberius and Drusus, as well as to Marcellus, Mæcenas, Pollio, and Agrippa, &c.

16. *Merebere*—"thou shalt earn," is humorously employed for *redimes*—"thou shalt purchase." Cp. Catullus, 13, in reference to Fabullus, who was to bring their supper and receive perfumes.

17. *Nardi parvus onyx*—"a small alabaster box of spikenard." This perfume was obtained from the *Nardus Indica*, and was very costly. Cp. John xii. 3 and 5, and the opposition between *parvus* and *cadum*. *Onyx* is from the Greek ὄνυξ, which properly denotes *the finger-nail, the talon of a bird of prey*, or *the hoof of a quadruped*, and is applied to an agate, whose ground colour resembles that of the lunated spot at the base of the human nail. Here it is equivalent to *alabastrum*, which signifies a vase of calcareous alabaster for holding perfumes. This was usually made in the shape of a pear or rosebud, as represented in the following cut.



Scent-bottles (*unguentaria*) were also frequently made of glass, and were of various shapes and sizes, thus:



18. *Qui, &c.—horreis*—"which is now stored in the Sulpician cellars." See Notes, Ode iii. 28, 7. *Sulpician* is said by Porphyrion to refer to a certain Sulpicius Galba, a well-known merchant of the day.

19. *Donare largus*—A Grecism for *largus donandi*, or *ad donandum*. *Amara curarum=amaras curas*—"bitter cares," an imitation of the Greek idiom, τὰ πικρὰ τῶν μεριμνῶν. Cp. Ode iv. 4, 76; Sat. ii. 2, 25; and Ars Poet., 49.

21. *Cum tua—merce*—See Notes, Ode i. 31, 12.

22. *Non ego, &c.—in domo*—"I do not intend to moisten thee, with my cups, *Scot-free*, as the rich man does in his well-stored abode."

28. *Immunem=ἀσύμβολον*, which Terence has Latinized, (Phorm. ii. 2, 25). *Tingere=τέγγειν*, or *βρέχειν*.

26. *Nigrorumque memor—ignium*—"and mindful of the gloomy fires of the funeral pile," i.e., of the shortness of existence. Cp. Virg. Æn. xi. 186, and Ovid, Fast. ii. 559. *Dum licet* is to be connected with *misce*.

27. *Misce, &c.—in loco*—"blend a little folly with thy worldly plans: it is delightful to give loose on a proper occasion."

28. *Desipere* properly signifies "to play the fool," and hence "to indulge in festive enjoyment," "to unbend," "give loose," &c. Cp. *furere*, Ode ii. 7, 28, and *μαίνομαι*. *In loco*=ἐν καιρῷ.

ODE XIII.—Tricolos tetrastrophos: Metre—The Fourth Asclepiadean, of which the two first verses are Lesser Asclepiadean, the third a Pherecratean, and the fourth a Glyconian; thus—

1, 2. — — | — ⏑ ⏑ — | — ⏑ ⏑ — | ⏑ ⏓ or — — | — ⏑ ⏑ | — ‖ — ⏑ ⏑ | — ⏑ ⏓
3. — — | — ⏑ ⏑ — | ⏓ or — — | — ⏑ ⏑ | — ⏓
4. — — | — ⏑ ⏑ — | ⏑ ⏓ or — — | — ⏑ ⏑ | — ⏑ ⏓

Subject—An address to Lyce, who is now advanced in years. Cp. Ode iii. 10.

5. *Tremulo* alludes to the failure of the voice through age and inebriety.

7. *Doctae psallere*, a Grecism for *doctae psallendi*, or *in psallendo*—"skilled in music and in song." *Psallo* is from the Greek ψάλλω, which signifies, in the earlier authors, to play on a stringed instrument with the fingers, instead of with the plectrum, and, in later ones, it also means to sing to the sound of a harp or psaltery. Here, however, *psallere* probably means both to sing and play. *Chiae*—With Chia, as a proper name, compare *Lesbia* and *Delia*.

8. *Excubat*—"keeps watch," as if to captivate the beholder. Cp. Soph. Antig. 796, Ἔρως—ὃς ἐν μαλακαῖς παρειαῖς νεάνιδος ἐννυχεύεις.

9. *Importunus*—"the wayward youth." *Aridas quercus*—"withered oaks=γεράνδρυα—"old hags." Cp. Ode i. 25, 19.

10. *Luridi*—"discoloured;" more literally "black and yellow."

12. *Capitis nives*—"the snows of thy head," i.e., thy locks, whitened with the snow of years.

13. *Nec Coae, &c.—volucris dies*—"now neither thy Coan purple dresses nor thy sparkling jewels bring back to thee the moments, which the fleeting day has once recorded, and shut up in the public registers," and consequently it is impossible for thee to conceal thy age. *Coae*—Cos (*Stanco*), or Coos, anciently Merŏpis, or Nymphæa, one of the Sporades, off the south-west coast of Caria, had a town of the same name in the N.E., and was famous for the manufacture of light silk dresses, which were almost transparent, like gauze, and styled *Coae vestes*. Cp. Sat. i. 2, 101; Tibullus, ii. 3; 56, and ii. 4, 29.

17. *Venus*—"thy loveliness." Cp. Epist. i. 6, and Ars Poet., 42. *Color*—Cp. Ode iv. 10, 4. *Decens—motus*—"thy graceful deportment."

18. *Illius, illius*—"of that *Lyce*, that *Lyce*."

20. *Surpuerat*—For this syncopated form, see Notes, Ode i. 36, 8.

21. *Felix, &c.—facies*—"who wast happy after the death of Cinara, and also a well-known personation of pleasing accomplishments," but that was long ago. See Notes, Ode iv. 1, 3, and compare Epist. i. 7, 28; 14, 33. Bentley makes *artium* depend on *nota*, as in Ode ii. 2, 6, but this gives *facies* the signification of "person," which is of doubtful authority.

24. *Servatura, &c.—Lycen*—"intending to preserve Lyce for a long time, *though already* equal to the age of an old crow." See Notes, Ode iii. 17, 13. Martial (x. 67, 5) in like manner speaks of an old woman as *Jam cornicibus omnibus superstes*—"having survived all the crows of her time." Cp. also γραῦν τριχόρωνον, Anth. Græc. Orelli, and others, however, explain *parem* in connection with *servatura*—"until she rival."

28. *Dilapsam in cineres facem*—"a torch that had crumbled to ashes." Observe the opposition between this and *juvenes fervidi*. The ashes of this once burning beauty would be unlike those of other torches which are dispersed as they are produced.

ODE XIV.—Tricolos tetrastrophos: Metre—The Alcaic or Horatian, of which the two first verses are Greater Alcaic, the third an Archilochian, and the fourth a Lesser Alcaic; thus—

1, 2. ⏒ | — ⏑ | — — | — ⏑ ⏑ — | ⏑ ⏓ or ⏒ — | ⏑ — | — ‖ — ⏑ ⏑ | — ⏑ ⏓
3. ⏒ | — ⏑ | — — | — ⏑ | — ⏓ or ⏒ — | ⏑ — | — — | ⏑ — | ⏓
4. — ⏑ ⏑ | — ⏑ ⏑ — | ⏑ — | ⏓ or — ⏑ ⏑ | — ⏑ ⏑ | — ⏑ | — ⏓

Subject—The victories of Drusus and Tiberius over the German tribes are ascribed to the wisdom and fostering care of Augustus, who is eulogized as the conqueror of the world.

For the date and other circumstances, see Notes, Ode iv. 4 and 9.

1. *Quae cura Patrum*—"what zeal on the part of the Fathers."

2. *Plenis honorum muneribus*—"by adequate presents of honours," i.e., by the bestowal of adequate honours. Many, however, regard *honorum* as governed by *plenis*—"full of honours"=*honorificentissimis*.

3. *In aevum*, an adverbial expression

"for ever," is implied in *aeternet*—"can perpetuate."

4. *Titulos*—"public inscriptions," on the pedestals of statues, on arches, triumphal monuments, coins, &c. *Memoresque fastos*—"and commemorative records." See Notes, Ode iii. 17, 4.

5. *Aeternet*—This verb is found only here and in a fragment of Varro, as quoted by Nonius (ii. 67), "*Litteris ac laudibus aeternare.*" For *aeternet*, a prose author would probably have used *extendat*. *Habitabiles—oras*—"the habitable regions," as ἡ οἰκουμένη, for "the Roman world."

7. *Quem*—"in regard to whom," a Greek accusative, said to be used by attraction, instead of the nominative *tu*. This construction is common in French, and not unfrequent in Terence and Plautus. Cp. *Ego illum nescio qui fuerit*, Ter. Eun. iv. 3, 15. *Legis expertes Latinae*—"hitherto free from Roman sway."

8. *Vindelici*—See Notes, Ode iv. 4, 18. *Didicere*=*sensere*, as in Ode iv. 4, 25.

10. *Genaunos, implacidum genus, Breunosque veloces*—The poet here substitutes for the Ræti and Vindelici of the fourth Ode, their allies, the Genauni and Breuni, Alpine nations dwelling in their vicinity, apparently with the view of amplifying the victories of the young Neros, by increasing the number of the conquered nations. The Genauni or Genaunes are understood by some to have occupied the Valle di Non, between Lake Maggiore (*Verbanus*) and Lake Como (*Larius*), and by others, the Val d'Agno. Some place the Breuni or Briones in the neighbourhood of Brunecken, others in the Val di Bregna. *Implacidum*—"a warlike," or "savage" is not found in any extant author before Horace.

11. *Arces*—Cp. Epist. ii. 1, 252.

13. *Dejecit acer* (= *acriter*)—"bravely overthrew. *Plus vice simplici*=*plus quam vice simplici*—"with more than a simple requital," i.e., "with great vengeance." This is the meaning assigned to the words by Porphyrion and others, but many, after Lambinus, take them in the sense of "in more than one instance," or "more than once."

14. *Major Neronum*—"the older of the Neros," Tiberius, the future emperor.

15. *Immanesque, &c.—secundis*—"and under thy favouring auspices drove back the ferocious Ræti." By the Ræti in the text are meant the united forces of the Ræti, Vindelici, and their allies, whose strength had already been broken by Drusus. In the time of the republic, when the consul performed anything in person, he was said to do it by his own conduct and auspices (*ductu, vel imperio, et auspicio suo*); but if his lieutenant, or any other person, did it by his command, it was said to be done *auspicio consulis; ductu legati*, under the auspices of the consul, and the conduct of the legatus. In this manner the emperors were said to do everything by their own auspices, although they remained at Rome. Cp. line 34.

17. *Spectandus, &c.—ruinis*—"giving an illustrious proof in martial conflict, with what destruction he could weary out bosoms devoted to death in the cause of freedom," i.e., of men who would die for freedom rather than live in subjection to a foreign power. The cæsura is omitted on the fifth syllable, as in Ode i. 37, 5 and 14.

20. For *indomitas* Bentley suggests *indomitus*, as the idea of "untamed" is more strictly applicable to *Auster*, which represents Tiberius, than to *Undas*, which represents the conquered *Raeti*. In this he is supported by one MS., though the objection is rather hypercritical, since the context limits the epithet to time, and makes it equivalent to *furentes*—"raging." *Prope*, as here, and in Sat. ii. 3, 268, is seldom used in Latin comparisons, though its equivalent σχεδὸν, or σχεδόν τι, is common in Greek.

21. *Exercet*—"agitates," lit. "exercises." Gesner, Doering, and others, would translate it "tames." Cp. Ode i. 4; 15, and 3, 16. *Pleïadum choro scindente nubes*—"when the dance of the Pleiades is severing the clouds." The Pleiades are seven stars in the neck of the bull, which, in Italy, rise heliacally in the end of April, and set in the beginning of November. They are said to have been sisters of the Hyades, and daughters of Pleione and Atlas, whence they are also called *Atlantides* (Ἀτλαντίδες). Latin writers generally call them *Vergiliae*, from their rising above the Vernal Equinox. The appellation of *Pleiades* is supposed to come from πλέω, "I sail," because their rising marked the season when the storms of winter had departed, and everything favoured the renewal of navigation. Some, however, derive the name from πλείονες, because they appear in a cluster, as implied in *chorus*, and thus also we find Manilius calling them "*sidus glomerabile.*" It is doubtful whether their rising or setting is referred to in the text, as both are accompanied with storms. Those who are in favour of the former would translate *scindente*, "dispersing," or "clearing."

24. *Medios per ignes*—"through the midst of fires," i.e., "through the hottest of the fray," or "through the midst of danger." Cp. Sil. Ital. xiv. 175; xv. 41; Ovid, Met. viii. 76; and the Greek διὰ πυρός.

25. *Sic tauriformis volvitur Aufidus*—"thus the bull-formed Aufidus (lit. is rolled) rushes along." See Notes, Ode iv. 9, 2. *Tauriformis* is a translation of ταυρόμορφος, which is applied by Euripides (Ion. 1261) to the Cephisus, in consequence, probably, of the roaring and impetuosity of its waters. Cp. Hom. Il. xxi. 237; v. 87; and Virg. Geo. iv. 371, and Æn. viii. 77.

26. *Praefluit*—Cp. Ode iv. 3, 10.

28. *Meditatur*=*minitatur*, which is found in several MSS.

29. *Agmina ferrata*—"the iron-mailed ranks."

31. *Metendo*—"by mowing down." Cp. Virg. Æn. x. 513, and Sil. Ital. iv. 464.

32. *Sine clade*—"without loss to himself," i.e., with trifling injury to his own army.

33. *Consilium et tuos—divos*—"thy counsel and thy favouring gods," i.e., thy counsel, and thy auspices. Cp. Suet. Aug. 21.

34. *Nam tibi, &c.—exitus*—"for, at the close of the third lustrum from the day on which the suppliant Alexandria opened to thee her harbours and deserted court, propitious Fortune again gave a favourable issue to the war." Alexandria was taken, according to one account, on the 1st, and according to another, on the (iv. Kal. Sept.) 29th of August, B.C. 30, and the war with the Ræti and Vindelici was brought to a close B.C. 15, but it must not be inferred from this passage, that this event happened on either of these days, as *die* may be here employed generically for *tempore*.

36. *Vacuam—aulam* refers to the retreat of Antony and Cleopatra into the monument, where they put themselves to death.

37. *Lustro*—See Notes, Ode ii. 4, 22.

39. *Laudemque, &c.—arrogavit (tibi)*—"and (lit. claimed for) added to thee the praise and glory that had been desired, thy military expeditions (lit. military commands) being now completed."

41. *Cantaber*—See Notes, Ode ii. 6, 2.

42. *Medusque*—See Notes, Ode i. 2, 51, and 26, 3. *Indus*—Cp. Ode i. 12, 55. *Profugus*—See Notes, Ode i. 35, 9, and iii. 24, 9. *Scythes*—See Notes, Ode ii. 11, 1, and iii. 8, 23.

43. *Tutela praesens*—See Notes, Ode iii. 5, 2.

44. *Dominae*—"mistress of the world."

45. *Fontium qui celat origines Nilus*—The sources of the Nile, the largest and most celebrated river of the old world, have not even yet been fully explored.

46. *Ister*—"the Danube." The poet alludes to the victories of Augustus over the Dacians, and other barbarous tribes dwelling in the vicinity of this stream. See Notes, Ode ii. 9, 23.

46. *Rapidus Tigris*—The reference is to Armenia, over which Tiberius, by order of Augustus, B.C. 20, placed Tigranes as king. The Tigris is a very swift stream, and its great rapidity, the natural effect of local circumstances, has procured for it the name of *Tigr* in the Median tongue, *Diglito* in Arabic, and *Hiddekel* in Hebrew; each of which denotes the flight of an arrow.

47. *Belluosus*—"teeming with monsters." Cp. Ode iii. 27, 26, and μεγακήτης, "monstrous."

48. *Britannis*—See Notes, Ode i. 21, 15; 35, 10; and iii. 5, 3.

49. *Non paventis funera Galliae*—Lucan (i. 454, &c.) ascribes the contempt of death which characterized the Gauls, to their belief in the metempsychosis as taught by the Druids. Cp. Cæsar, Bel. Gal. vi. 14.

50. *Audit*—"obeys." *Hiberiae*—Cp. Ode iv. 5, 28.

51. *Sygambri*—See Notes, Ode iv. 2, 36.

52. *Compositis* (=*depositis*) *armis*—"their arms being laid aside."

ODE XV.—Tricolos tetrastrophos: Metre—The Alcaic or Horatian, of which the two first verses are Greater Alcaic, the third an Archilochian, and the fourth a Lesser Alcaic; thus—

1, 2. ⏒ | — ⏑ | — — | — ⏑ ⏑ — | ⏑ ⏓ or ⏒ — | ⏑ — | — ‖ — ⏑ ⏑ | — ⏑ ⏓
3. ⏒ | — ⏑ | — — | — ⏑ | — ⏓ or ⏒ — | ⏑ — | — — | ⏑ — | ⏓
4. — ⏑ ⏑ | — ⏑ ⏑ — | ⏑ — | ⏓ or — ⏑ ⏑ | — ⏑ ⏑ | — ⏑ | — ⏓

SUBJECT—An encomium on Augustus, whose glorious administration had checked immorality, made Rome the mistress of the world, and restored peace, prosperity, and the ancient virtues to the empire.

Written, probably, soon after the Emperor's return from Gaul. See Notes, Ode iv. 5.

1. *Phoebus, &c.—darem*—"Phœbus, by means of the lyre, sternly warned me, when wishing to talk of battles and subjugated cities, not to spread my little sails over the surface of the Tuscan sea." Augustus must therefore be satisfied with an ode in praise of his victories, since Apollo, his favourite divinity, would not inspire the bard to sing a heroic poem, which the poet compares to a broad tempestuous ocean, and his own feeble genius to a little bark. See Notes, Ode i. 3.

2. With *increpuit lyra*, compare Ovid, Ars Amat. ii. 493; Virg. Ecl. vi. 3; and Propertius, iii. 3, 13. The Scholiasts and others, however, connect *lyra* with *loqui*.

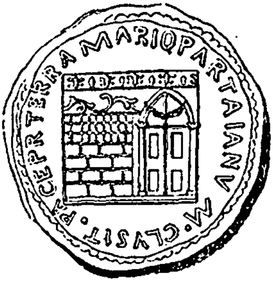
3. With *parva, &c.—darem*, compare Ode iii. 3, 72; Virg. Geo. ii. 41; and Ovid, Trist. ii. 328.

5. *Fruges—uberes*—"abundant harvests," alluding to the revival of agriculture. Cp. Ode iv. 5, 18.

6. *Et signa nostro restituit Jovi*—"and has restored the Roman standards to our Jove." The standards, though they were in reality dedicated by Augustus to Mars Ultor, are here said to have been restored to Jupiter Capitolinus, as the guardian deity of Rome. Cp. Epist. i. 18, 56; ii. 1, 251, &c., and see Notes, Ode i. 26, 3, and 3, 5.

8. *Postibus*—"door-posts," by synecdoche for *templis*. Cp. Ode iii. 5, 18. *Et vacuum, &c.—clausit*—"and has closed the temple of Janus, the god of Quirinus (lit. Quirinus's Janus), as being free from wars." The temple of Janus, which was open in war and closed in peace, was founded by Numa, and apparently at first merely an arched passage, with a door at each entrance, and situated at the lower extremity of the Argiletum, (*ad infimum Argiletum*, Livy, i. 19,) which was to the north-east of the Forum. Some idea of the appearance of the

temple in the time of Nero may be formed from the following illustration, which is taken from a large brass of that emperor.


PACE P R TERRA MARIQ PARTA IANV CLVSIT

Previous to the reign of Augustus it had been closed only twice: first by Numa, in 714, and a second time some six years after the conclusion of the first Punic War, in 235 B.C. Under Augustus it was closed thrice: once in 25, after the overthrow of Antony; again in 15, after the reduction of the Cantabri; and the third time after the subjugation of the Dacians, Dalmatians, and some of the German tribes, by Tiberius and Drusus, in 10, or, as some would have it, in 6, B.C. Janus presided over entrances, or beginnings of every description, and was one of the deities introduced by Romulus; hence he is here, probably, called *Janus Quirini*. For *Janum Quirini*, however, most editors read, in imitation of Suetonius (Oct. 22) and Macrobius (Sat. i. 9), *Janum Quirinum*, which some explain as "Janus the warrior;" others as "Janus of the Quirites." But as the former is the reading of all the MSS., it should be explained rather than altered. Bentley considers the genitive of the substantive as equivalent to *Quirinum* as an adjective. *Janus* is also taken generically for "an arched gateway," as in Epist. i. 1, 54, and Sat. ii. 3. 18. Janus, from always being represented with two faces, as shown on the Roman As, at the end of the Notes on this Ode, is styled *Bifrons*, or *Geminus;* and his temple, from having two doors, is designated by Plutarch as νεὼς δίθυρως. For *clausit*, one MS. gives *clusit*.

9. *Et ordinem, &c.—injecit*—"and has put restraints upon licentiousness, when deviating from the right course." Cp. Ode iii. 24, 29. and see Notes, Ode iv. 5, 21.

12. *Veteres—artes*—"the ancient virtues," such as prudence, fortitude, justice, temperance.

15. *Porrecta (est)=dilata*, or *propagata, (est)*—"has been extended."

16. *Ab Hesperio cubili*—"from its resting-place in the west."

17. *Custode rerum Caesare*—"while Cæsar is guardian of the empire." Cp. Ode iii. 14, 14, and iv. 1, 5.

18. *Exiget otium*—"shall drive away repose."

20. *Inimicat=inimicas inter se reddit*—"embroils."

21. *Non qui, &c.—bibunt* refers to the nations dwelling along the borders of the Danube, such as the Germans, Ræti, Dacians, &c. Cp. Ode ii. 20, 20.

22. *Edicta—Julia*—"the Julian edicts," are the laws imposed on vanquished nations by Augustus, a member of the Julian line. *Getae*—See Notes, Ode iii. 24, 11.

23. *Seres*—See Notes, Ode iii. 29, 27. Florus (iv. 12, 61) states that the Seres sent an embassy with valuable gifts to Augustus. *Infidive Persae*—"or the faithless Parthians." See Notes, Ode i. 2, 22.

24. *Tanain prope flumen orti* allude to the Scythians, who also sent an embassy to Augustus when he was in Syria.

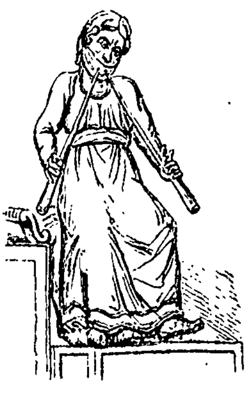
25. *Et profestis lucibus et sacris*—"both on common and on sacred days." Cp. Sat. ii. 2, 116, and see Notes, Ode ii. 3, 6.

26. *Jocosi munera Liberi*—See Notes, Ode i. 18, 7, and iii. 21, 15.

28. *Apprecati=precati*—"having invoked," is not found except here and in Apuleius (Met. iv.).

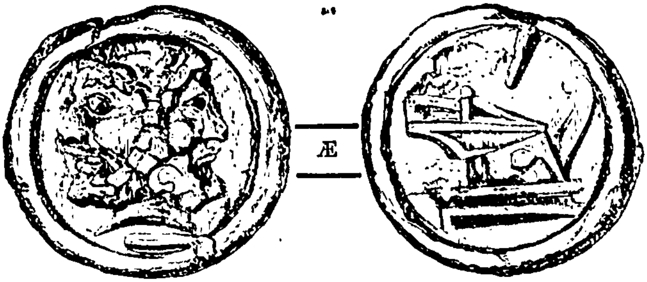
29. *Virtute functos*—"that have displayed courage." *More patrum*—Cp. Cicero, Tusc. i. 2, and iv. 2, *Soliti sunt canere in epulis ad tibicinem de clarorum hominum virtutibus.*

30. *Lydis remixto carmine tibiis*—"in song, accompanied with the Lydian flutes." There were three measures (*Modi*, τόνοι,)—Lydian, Dorian, and Phrygian. The first was the most animated, and suitable either for banquets or for the field of battle. Both among the Greeks and Romans, one person had usually two pipes. These were sometimes equal in length and pitch (*pares*), and sometimes unequal (*impares*). and though not always, were often passed through a bandage of leather, *capistrum*, φορβειά,) for compressing the cheeks, as in the annexed illustration, from a painting at Pompeii, of a *Tibicen*, arrayed in a long robe, in



the act of beating time with his left foot, and seated on a raised altar (*thymele*) in the theatre. Cp. Ars Poet., 202, &c. When the pipes were unequal, they appear to have been distinguished by the Greeks (Herod. i. 17) into *αὐλοὶ ἀνδρήϊοι*, "male (or bass) pipes," and *αὐλοὶ γυναικήϊοι*, "female (or treble) pipes," and by the Romans into *tibiae dextrae*, "right hand pipes," and *tibiae sinistrae* or *laevae*, "left hand pipes." The former, from taking the lead, were also styled *incentivae*, and the latter, from following immediately after, *succentivae*.

31. *Almae progeniem Veneris*—An allusion to Augustus, who had passed by adoption into the Julian family, and consequently claimed descent with that line, from Ascanius, or Iulus, the grandson of Anchises and Venus. Cp. Ode iv. 5, 31, &c.



[JANUS AND THE PROW OF A SHIP—*From a Roman As.*]

G.F. SARGENT.
M. GOULD

[Phœbus and the Zodiac—*Sargent.*]

CARMEN SECULARE, or THE SECULAR HYMN.

Dicolos tetrastrophos: Metre—The Lesser Sapphic, of which the three first verses are Lesser Sapphic, and the fourth an Adonian; thus—

1-3. — ⏑ | — — | — ⏑ ⏑ — | ⏑ — | ⏓ or — ⏑ | — — | — ⏑ ⏑ | — ⏑ | — ⏓
4. — ⏑ ⏑ — | ⏓ or — ⏑ ⏑ | — ⏓

Subject—An address to Apollo and Diana and the other tutelary deities of Rome, supplicating the welfare of the Empire, and eulogizing the Government of Augustus. Cp. Ode iv. 6.

Composed by order of the Emperor, and chaunted in the Campus Martius, B.C. 17, by a chorus of 54 noble youths—27 boys and 27 girls (Notes, Ode iv. 6, 31)—at the celebration of the Secular games (*Ludi Seculares*), by which Augustus, from political motives, inaugurated the second period of ten years (B.C. 17-8), during which he held the government. According to the Quindecemviri, these games had previously been solemnized once every 110 years:—1. in 456; 2. in 346; 3. in 236; 4. in 26, B.C. This, however, does not appear to have been the case, for they came in place of the *Ludi Tarentini*, or *Taurii*, which had been held in honour of Dis and Proserpine, as the averters of evil, and, according to Valerius Antias, had been celebrated in 509, 449, 249, 149, or, according to Piso, Gellius, and Hemina, in 146, B.C. Augustus therefore is believed to have partly changed their nature as well as their name, and it was disputed whether they ought to be kept every 100 or every 110 years. But to show that it was the Emperor, and not the Quindecemviri, that regulated the time of their celebration, it may be observed that, according to the latter, they should now have been held in 16, and not, as they were, in 17, B.C., and that they were next solemnized, by Claudius, in 47; 7. by Domitian, in 88;

8. by Severus, in 204; 9. by Philippus, in 247; and 10. by Honorius, in 404, A.D. The people were solemnly invited to them by a herald *(praeco)*, in the following terms:—*Convenite ad ludos spectandos, quos neque spectavit quisquam, nec spectaturus est.* Cp. Suetonius, Claud. 21.

From *audi pueros*, and *audi puellas*, many have inferred, but apparently without good reason, that this is an *Amœbœan Carmen*, consisting of stanzas to be sung alternately by the boys and girls. Of these, Steiner seems to give the most feasible, though by no means an unobjectionable, arrangement:—Stanzas 1 and 2 are supposed to have been sung by boys and girls together; 3 to 8 by boys and girls alternately; 9 half by boys and half by girls; 10 to 15 by boys and girls alternately; and the remaining three by both together.

1. *Phoebe*—See Notes, Ode i. 21, 1. *Silvarumque potens*—See Notes, Ode i. 3, 1, and iii. 22, 1.

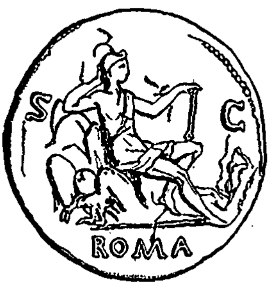
2. *Lucidum caeli decus*—"bright ornament of heaven," is applicable to both divinities. Cp. Ode iv. 6, 31.

4. *Tempore sacro*—"at this sacred season."

5. *Sibyllini—versus*—The Sibylline verses, by which Augustus professed to be guided in the celebration of the Secular Games, are preserved by Zosimus (ii. 5).

6. *Virgines lectas puerosque castos*—See Notes, Ode iv. 6, 31.

7. *Septem—colles* "the seven hills," on which Rome was built are here figuratively used for the *Urbs Septicollis* itself, an illustration of which is here given, from a large brass of Vespasian.



9. *Curru, &c.—nasceris*—"who with thy radiant chariot unfoldest and hidest the day, and arisest another, and yet the same."

11. *Possis—visere, &c.*—"mayest thou visit," &c. Cp. Ode iv. 2, 37.

13. *Rite, &c.—matres*—"O Ilithyia, propitious in producing, according to thy custom, the ripened births, protect mothers." For *rite*, see Notes, Ode iii. 24, 10, and for *lenis* with the infinitive, see Notes, Ode i. 24, 17. Ilithyia (Εἰλείθυια) is a Greek epithet of the goddess of childbirth, and apparently equivalent to *Lucina*. Cp. Hom. Il. xi. 270; xvi. 187; and xix. 103.

16. *Genitalis* is not found elsewhere in this sense, and is probably an imitation of Γενετυλλίς. Bentley conjectures *Genityllis*, which is open to the same objection, and opposed to all the MSS. For the custom of addressing deities by different titles, compare Sat. ii. 6, 20. Regarding the cæsura, see Notes, Ode i. 10, 1.

17. *Producas sobolem*—"prolong (or increase) our offspring." Cp. *proroget*, in line 68. *Patrum*—"of the senate."

18. *Super (=de) jugandis, &c.—marita*—"about uniting women in marriage and about the matrimonial law, intended to bring forth a new progeny." The object of these laws, which have been referred to in Ode iii. 6, 17, and iv. 5, 21, was to promote morality and repair the loss occasioned by the carnage of the civil wars.

21. *Certus, &c.—frequentes*—"that the stated cycle, throughout each ten times eleven years, may bring back the hymns and games, celebrated by crowds thrice in the bright day, and as often in the pleasing night."

22. *Referatque*—See Notes, Ode i. 30, 6.

23. *Ter*—See Notes, Ode iii. 22, 3.

25. *Vosque, &c.—fata*—"and do you, ye Fates, truthful in predicting what has been once determined, and what the fixed event of things will confirm, join favourable destinies to those already past." *Veraces cecinisse* is a Grecism for *veraces in canendo*. *Semel*, καθάπαξ—"once for all." For *dictum est stabilisque rerum*, Bentley conjectures *dictum stabilis per aevum*. In line 27, nearly all the MSS. give *servet*, but most editors prefer *servat*. For their difference of meaning, after the relative, see Notes Ode i. 1, 3. Dillenburger takes *veraces cecinisse* absolutely, as "who are truthful in prophesying," and places *quod semel dictum est, &c.*, "as has once for all been determined, &c.," after *jungite*, &c.; and Orelli thinks that if *servet* is preferred, *stabilisque, &c.—servet* should be taken parenthetically, and *servet*=*utinam servet*. For *Parcae*, see Notes, Ode ii. 3, 15, and compare Virg. Ecl. 4, 47. *Dictum* is equivalent to *decretum*, or *constitutum, ab Jove*.

29. *Tellus*—The Earth is here addressed as one of the deities to which sacrifices were ordered to be made by the Sibylline verses.

30. *Spicea donet Cererem corona*—"present Ceres with a crown of the ears of corn," the usual offering to Ceres. See Notes, Ode iii. 13, 3.

31. *Nutriant, &c.—aurae*—"and may refreshing rains and salubrious breezes from Jove, nourish the productions of the fields." *Aqua* is here, as in Ode iii. 10, 19, for *aqua pluvialis*, or *pluvia*.

33. *Condito—telo*—"with thine arrow hidden in the quiver." Apollo, with bow unbent, is mild and gentle; but otherwise he is the god of vengeance. See Notes, Ode ii. 10, 20.

35. *Regina bicornis*—"two-horned queen,"

alluding to her appearance, during the first days of the new moon.

37. *Si*—"if," in prayers, is often used, by implication, for *quoniam*—"since," and is here dependent on *date*, &c., line 47. With this, compare the invocation of Chryses, Hom. Il. i. 37–42. *Vestrum*—"your." The founding of Rome is thus, by a word, ascribed to the united auspices of Apollo and Diana. Cp. Ode iv. 6, 21, &c.; Virg. Æn. iii. 93, &c., and iv. 345, &c. *Iliaeque—turmae*—"the Trojan troops," of Æneas.

38. *Litus Etruscum*—Cp. *Lavinia litora*, Virg. Æn. i. 2.

39. *Jussa pars*—"the corps which was ordered," is in apposition to *Iliae turmae*, whose signification it is intended to limit.

40. *Sospite cursu*—"by a safe (lit. course) voyage," is by some put in construction after *jussa*, and by others after *tenuere*. The latter is the more prosaic. Cp. Virg. Æn. iv. 346.

41. *Sine fraude*—"without injury," as in Ode ii. 19, 20. Some, however, with Servius on Virgil (Æn. i. 242), would have it "without treachery," though it is not likely that Horace, on this solemn occasion, would say anything against Æneas. See Notes, Ode iv. 15, 30.

42. *Castus*=*pius*, as *incestus* in Ode iii. 2, 30, is=*impius*. Cp. Virg. Æn. vi. 661.

44. *Plura relictis*=*plura quam reliquerant*—"more (i.e. more ample possessions) than they had left," Rome for Troy.

46. *Di* is addressed to Apollo and Diana conjointly.

47. *Romulae*—See Notes, Ode iv. 5, 1. *Rem*=*rem familiarem*—"prosperity." *Procinque*—See Notes, Ode iv. 2, 22, 23.

49. *Quaeque, &c.—impetret*—"and may the illustrious offspring of Anchises and Venus obtain what he entreats of you by the sacrifice of white bulls." See Notes, Ode iii. 8, 7. With *veneratur* in this sense, compare Sat. ii. 2, 124; 6, 8; and Cicero (ad Fam. 6, 7), *qui multa deos venerati sunt contra ejus salutem*. *Bobus—albis*—The Sibylline verses prescribed the colour of the victims (ζάλευκοι ταῦροι). For *quaeque, &c.—impetret*, some MSS. give *quique, &c.—imperet*—"and may the illustrious offspring who worships you, &c.—reign." The latter is more likely, however, to have been an interpolation than the former.

51. *Bellante, &c.—hostem*—"superior to the warring, and merciful to the prostrate, foe." Compare the injunction of Anchises, Virgil, Æn. vi. 854.

53. *Jam mari terraque*—In this and the following stanza the poet dwells upon the glories of the reign of Augustus. *Manus potentes*—"our powerful forces."

54. *Medus*—See Notes, Ode iv. 14, 41. *Albanas secures*—"the Alban axes," i.e., the Roman power; an allusion to the *securis* and *fasces*, as the badges of civil and military authority. See Notes, Ode ii. 16, 9. *Albanus* is here, as in Virgil (Æn. i. 7), equivalent to *Romanus*, in accordance with the received belief that Rome was a colony from Alba Longa.

55. *Responsa*=*edicta*—See Notes, Ode iv. 15, 22.

57. *Fides, Pax, Honor, &c.*, are the deities of the golden age, who had fled from the crimes and miseries of earth to their native skies, during the iron age. Cp. Hesiod, (Ἔργ. καὶ Ἡμ. 197, &c.) *Pax* alludes to the closing of the temple of Janus. See Notes, Ode iv. 15, 8. *Pudorque priscus*=*et pudicitia prisca*—"and the chastity of early days."

59. *Beata, &c.—cornu*—Cp. Epist. i. 12, 28, and see Notes, Ode i. 17, 14.

61. *Augur, &c.—Phoebus*—"may Apollo, god of prophecy, and adorned with the glittering bow." See Notes, Ode i. 2, 32, and compare the Homeric epithets of Apollo, χρυσότοξος and ἀργυρότοξος.

63. *Fessos (morbo)*—Here the allusion is to Apollo as god of medicine (Παιήων). Cp. Hom. Il. xvi. 514, &c., and Tibullus, iv. 4, 10. In the stanza also, it will be perceived that all the four attributes of Apollo are distinctly expressed: his skill in oracular divination, in the use of the bow, in music and poetry, and in the healing art.

65. *Si Palatinas videt aequus arces*—"if he looks with a favouring eye on the heights of the Palatine," i.e., since he lends a favouring ear to the solemn strains which we are now pouring forth in his temple on the Palatine hill. Cp. Virgil, Geo. ii. 535, and Ovid, Trist. i. 1, 69; but for *arces*, some MSS. give *aras*. See also Notes, Ode i. 31.

67. *Remque (=et rempublicam) Romanam, &c.—proroget aevum*—"may he prolong both the Roman state and (lit. Latium prosperous) the prosperity of Latium to another lustrum, and to an always happier age." Cp. Ovid, (Fast. i. 87,) in regard to "New Year's Day" (Kal. Jan.), *Salve, laeta dies, meliorque revertere semper*. Some refer *felix* as well as *aequus* to Apollo, as in Virgil, (Ecl. 5, 65,) *Sis bonus, O felixque tuis*. Orelli applies it to *lustrum* and Bentley incloses *Si Palatinas, &c.—Latiumque* within brackets, takes *felix*, *alterum*, and *melius*, with *lustrum*, and makes *aevum* the accusative after *prorogat*, which, like *curat* and *applicat*, for *curet* and *applicet*, in the next stanza, is found in some MSS. *Lustrum* is properly an expiatory sacrifice, and generally applied to the *Suovetaurilia*. See Notes, Ode ii. 4, 22. In reference to the Julian Year, Ovid (Fast. iii. 165) and Pliny (Hist. Nat. ii. 47) use it for a period of *four* years. Here it seems to denote 110. See Notes, line 21.

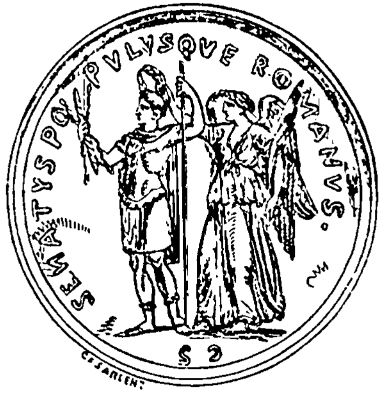
69. *Aventinum*—Diana had a temple on the Aventine hill. *Algidum*—See Notes, Ode i. 21, 6.

70. *Quindecim—preces virorum*—The *Quindecemviri Sacris faciundis* had charge of the Sibylline books, and were consequently intrusted with a general superintendence of the Secular games.

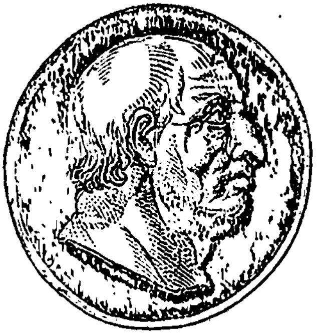
73. *Haec, &c.—cunctos*—"that Jupiter and all the gods (such as Juno, Minerva, Neptune, and Mars) ratify (lit. feel) these," i.e., our prayers.

74. *Spem bonam certamque*—"a pleasing and confident hope."

75. *Doctus—(ego) chorus*—"we, the choir who were taught," lit. "I the choir taught." Cp. Ode iv. 6, 43. This proceeds from the united chorus of youths and maidens, who, being represented by their coryphæus, or leader, as in Greek tragedies, appear as a single individual. In English, however, the plural must be substituted: "We, the chorus," &c.



[Victory—*Montfaucon.*]



[Head of Mæcenas—*Visconti.*]

EPODES

In Greek, Ἐπῳδός was used with various modifications of meaning. Referring to persons, it denotes "an enchantor," lit. "one who sings songs over another." With reference to a poem, it denotes "that which is sung after the Strophe and Antistrophe," lit. "an after-song," as in Pindar's Ἐπῳδικά; or it signified "the burden of a song, or refrain," as in Theocritus, Bion, and Moschus. It was likewise applied to "a short verse coming after an Iambic Trimeter," or "to a short lyric poem composed of alternate Iambic Trimeters and Tetrameters," as in the Epodes of Archilochus, mentioned by Plutarch in his Dialogue on Music. Here Epodus probably denotes "a short lyric poem composed of distichs, of which the second verse is shorter than the first," which is sometimes an Hexameter, as well as an Iambic Trimeter. Some, however, are of opinion that "The Epodes" are merely "Additional, or Supplementary Odes," and designate this as the "Fifth Book of Odes." Most of the Epodes are of a satirical character, and are supposed to be among the poet's earliest productions.

EPODE I.—Dicolos Distrophos: Metre—The Second Iambic, of which the first verse is an Iambic Trimeter, or Senarius, and the second an Iambic Dimeter, or Quaternarius; thus—

1. ⏓ – ⏑ – | ⏓ – ⏑ – | ⏓ – ⏑ ⏓ or ⏓ – | ⏑ – | ⏓ – | ⏑ – | ⏓ – | ⏑ ⏓
2. ⏓ – ⏑ – | ⏓ – ⏑ ⏓ or ⏓ – | ⏑ – | ⏓ – | ⏑ ⏓

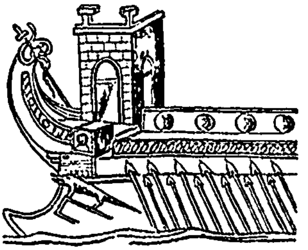
Subject—The poet protests against staying at home in peace, while his patron is employed in war abroad.

Addressed to Mæcenas, and supposed to have been written shortly before, as the 37th of the First Book was shortly after, the battle of Actium, B.C. 31.

Before sailing from Brundusium, Octavianus summoned a council of the principal senators and knights from Rome (Dion Cassius 51), and Mæcenas probably anticipated being sent in the expedition contemplated against Antony and Cleopatra, as he had been in that which sailed to Sicily against Sextus Pompey, in 36, when a considerable portion of the fleet was, on its way thither, wrecked off Cape Palinurus *(Capo di Palinuro).* Horace is by many believed to have been with Mæcenas on that occasion, and to allude, in Ode iii. 4, 28, to the danger which he there sustained. If so, the poet was not deterred from again wishing to accompany his patron wherever he might be sent, although it does not appear that he had an opportunity of thus testifying his gratitude and fidelity, since Mæcenas was left at home with the charge of Rome and Italy (Dion Cassius, 51, 3).

Some are of opinion that this Ode was composed in 36 B.C., although almost all are in favour of the later date.

1. *Ibis*—"thou wilt go," is in several editions made to introduce a question, "wilt thou go?" Cp. *feremus*, line 11. *Liburnis*—See Notes, Ode i. 37, 30. *Inter*, *&c.*—*propugnacula*—"amid the towering bulwarks of Antony's ships." Regarding the omission of the name of Antony, see Notes, Ode i. 37. His ships are said to have contained from six to ten banks of oars (Florus, iv. 11, 5), and to have been furnished with lofty towers *(propugnacula)*, from which the marines *(classiarii)* discharged missiles, as from a fortress, on land. Cp. Pliny, Hist. Nat. 32, 1; Dion Cassius, 50, 18 and 23; Plutarch, Ant. 64 and 66; and Virgil, Æn. viii. 691. Some erroneously make both *Liburnis* and *propugnacula* refer to the ships of Cæsar, and understand Mæcenas to be represented as sailing about in a light vessel, among the larger ones, giving directions like an admiral. If so, *Liburnis* should have been in the singular, and the poet's object have been to depict Mæcenas in the enjoyment of a post of honour, and not as surrounded by danger. The following illustration of a *propugnaculum* is from an ancient bas-relief. The image on the outside of the quarter-deck, beneath the tower, represents the guardian genius *(tutela)* of the vessel.



4. For *tuo*, referring to *periculo*, some read *tui*, and make it refer to *Caesaris*.

5. The ellipses may be supplied thus: *Quid nos (faciamus) quibus vita (est) jucunda si te superstite (vivitur), si contra (acciderit), gravis?*—"and what shall I do, to whom life is pleasing if thou survive; if otherwise, a burden?" The first *si* is redundant, and its place is supplied in some MSS. by *sit*. One gives *sic*, and in others there is no word between *vita* and *superstite*.

7. After *jussi*, understand *a te*.

9. *An*, *&c.*—*viros?*—"or shall I endure this campaign with the determination with which it becomes brave men to bear it?" Before *mente* supply *ea*, and *sumus* after *laturi*.

12. *Inhospitalem et Caucasum*, as in Ode i. 22, 6.

13. *Occidentis usque ad ultimum sinum*—"even to the farthest bay of the west," i.e., to Spain.

15. *Roges*—"you may ask." *Quid*—"in what respect."

16. *Imbellis ac firmus parum* is a translation of ἀπτόλεμος καὶ ἄναλκις, Hom. Il. ii. 201, "unwarlike and not strong." Cp. Ode ii. 6, 7, and 8, 10. Most, however, refer *parum firmus* to the weak state of the poet's health, which was never robust, and this may have been assigned by Mæcenas as a reason why he should stay at home. If so, the answer is beautiful and tender. Cp. Epode 2, 16.

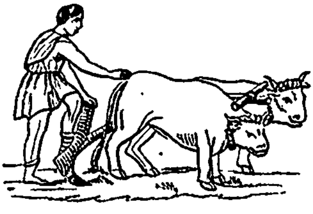
18. *Major*—*habet*—"more powerfully possesses."

19. *Ut assidens*, *&c.*—*praesentibus*—"as the bird that sits over her unfledged young is more afraid of the serpent's silent approaches to them when they are left, though not, supposing she were present, likely to render them more assistance (lit. being present) when beside her." *Relictis* is here taken as a dative, and may be governed either by *allapsus* or by *timet*. Dacier would have it as an ablative absolute. *Praesentibus* is somewhat pleonastic, but not disagreeably nor unusually so. Cp. Plautus, Pseud. iv. 7, 43; Terence, Adelph. iii. 3, 39, and iv. 5, 54.

23. *Militabitur (a me)*—"will be served by me." Cp. Ode iii. 3, 43; 19, 4; and Epist. i. 16, 25.

24. *In tuae spem gratiae*—"for the hope of thy favour," i.e., in the hope of obtaining thy favour, or in the spirit of disinterested affection, and not for pay or preferment.

25. *Non ut*, *&c.*—*mea*—"not that my ploughs may labour when yoked to more oxen," is a hypallage for *non ut plures juvenci illigati meis aratris nitantur*—"not that more oxen may labour, when yoked to my ploughs," i.e., not that I may obtain more extensive possessions, the usual rewards of military service. For *mea* several MSS. give *meis*. Cp. Epode 2, 3. The following illustration of an ancient Roman plough, and of the manner in which it was yoked, is from an ancient bas-relief. See also Notes, Epode 2, 63, and 3, 11.



27. *Pecusve*, *&c.*—*pascuis*—"or that my cattle, before the heat of summer, may exchange Calabrian for Lucanian pastures." See Notes, Ode i. 16, 25. *Calabria* was a low-lying, warm district, and *Lucania* was high and woody. The wealthy therefore sent their flocks to the former in winter, and to the latter in summer. Cp. Epist. ii. 2, 177, and see Notes, Ode i. 31, 5. *Sidus fervidum*—See Notes, Ode iii. 29, 18. For *pascuis*, several MSS. give *pascua*. Observe that the second half of the first double foot of line 27 is a tribrach.

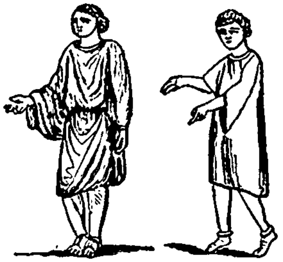
29. *Neque*, *&c.*—*moenia*—"nor that a shining villa of mine should be contiguous to

the Circæan walls of lofty Tusculum," which its proximity to Rome, its salubrity, and the beauty of its situation, rendered a most desirable site for a country residence. See Notes, Ode iii. 29, 8. *Candens* is understood to refer to the white marble of which the villa may be supposed to have been built. The two most extravagant interpretations of this passage are: 1. That which supposes the poet to refer to his Sabine villa "being built of white marble, and extended so as to reach even to the walls of Tusculum," a distance, at least, of some 15 miles; 2. That which connects *villa* with *superni Tusculi*, and supposes it to extend to Circæi, in Latium. For *superni*, Bentley conjectures *supini*; Markland, *superbi*.

31. *Satis*—Cp. Epode 17, 19; Ode ii. 18, 15; iii. 16, 38; and Sat. ii. 6, 1.

33. *Chremes* is a common name in Greek comedies for a covetous old man. *Premam*—"I may bury."

34. *Discinctus aut perdam nepos*—"or squander like a dissolute grandson." Among the Romans, it was thought effeminate to appear abroad with the tunic loosely, or carelessly girded. Hence *cinctus* and *succintus* are put for *industrius*, *expeditus*, or *gnavus*, "diligent," "active," "clever," because the tunic used to be girded when at work: and, on the other hand, *discinctus* is equivalent to *iners*, *mollis*, *ignavus*, &c. The contrast between *cinctus* and *discinctus* is vividly depicted by the following cuts, of which the first is from a statue at Naples, and the second from a painting at Pompeii.



Nepos—"a grandson." From the too great indulgence generally shown by grandfathers, and its ruinous consequences, *nepos* became a common designation for "a prodigal."

EPODE II.—Dicolos Distrophos: Metre—The Second Iambic, of which the first verse is an Iambic Trimeter, or Senarius, and the second an Iambic Dimeter, or Quaternarius; thus—

1. ⏒ – ⏑ – | ⏒ – ⏑ – | ⏒ – ⏑ ⏓ or ⏒ – | ⏑ – | ⏒ – | ⏑ – | ⏒ – | ⏑ ⏓
2. ⏒ – ⏑ – | ⏒ – ⏑ ⏓ or ⏒ – | ⏑ – | ⏒ – | ⏑ ⏓

SUBJECT—An epigram on the inconsistency of Alfius, a confirmed usurer.

In the middle of the month, when business was dull, Alfius was eloquent on the happiness of a country life, collected his money, and was going to retire; but at the commencement of the next month, when money was in demand, he was as anxious as others to invest it, in the hope of adding to his wealth.

It is not easy to abandon an old habit, especially if it is profitable, however much it may come to be disapproved of by the judgment. There is many an Alfius still. Cp. Ode i. 1; and Virg. Geo. ii. 458, &c.; Martial, iii. 58; and Ovid, Fast. 681, &c.

1. *Procul negotiis*—"far from business," i.e., far from the troubles of a city life." Cp. Epist. i. 6, 33.

2. *Ut prisca gens mortalium* refer to the primitive simplicity of the golden age.

3. *Paterna*—"hereditary." *Exercet*—"ploughs," or "works." Cp. Ode iv. 14, 21, and Virg. Geo. i. 99: ii. 356.

4. *Solutus omni fenore*—"freed from all manner of borrowing and lending," i.e., from all money transactions. The interest of money was called *fenus*, *usura*, or *usurae*. The legal interest at Rome, toward the end of the republic, and under the first emperors, was one *As* a month for the use of a hundred, i.e., 1 per cent. a month, or 12 per cent. per annum. This was called *usura centesima*, because in a hundred months the interest equalled the capital (*caput* or *sors*). In the earlier ages, when the interest appears to have been paid yearly, the legal rate was styled *Fenus unciarium*, or one-twelfth of the capital, there being twelve unciae in an As. This, for a year of ten months, is equivalent to ten per cent., or 8⅓ for one of twelve. Much larger rates, however, were no doubt obtained, in many instances, by usurers. Cp. Sat. i. 2, 14.

5. *Neque, &c.—mare*—"he is neither, as a soldier, aroused by the harsh blast of the trumpet, nor does he dread, *as a trader*, the angry sea." Cp. Tibullus, i. 1, 4, *Martia cui somnos classica pulsa fugent*, and see Notes, Ode i. 1, 23.

7. *Forum*—"the courts of law," the resort of lawyers, debtors, creditors, criminals, and prosecutors. *Superba, &c.—limina*—"the splendid, or the haughty (lit. proud), thresholds of the more powerful citizens." In either case, the reference is to the custom, prevalent at Rome, of clients waiting on their patrons to offer their morning salutations, and receive the *sportula*, or dole of food, or money, in return for their mercenary devotion.

9. *Ergo*—"accordingly," or "thus situated, then." *Adulta*—The tendrils of the vine were wedded, or trained to elms or poplars in their third year.

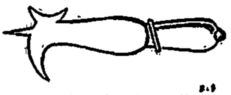
10. *Maritat populos*—Cp. Ode iv. 5, 30, and see Notes, Ode ii. 15, 3.

The next couplet, in all the MSS., is *Aut* *in reducta, &c.—greges.* Several editors, however, have placed this after *Inutilesque, &c.—inserit*, in order to connect "training" with "pruning" and "grafting;" but these, though kindred operations, were performed at different seasons: the first in October, the other two in March, and the poet's object is to suggest a pleasing variety of relaxation and employment.

11. *Reducta valle*—Cp. Ode i. 17, 17. With *mugientium*, supply *boum*.

12. *Errantes greges*—"grazing herds."

13. *Falce*—Falx was applied to any edged instrument with a curved blade. The vine-dresser's pruning-hook (*falx vinitoria, vineatica*, or *putatoria*), which was somewhat complicated, and adapted for a variety of operations, is illustrated by the following cut.



"The straight edge immediately above the handle was termed *culter*, the coulter; the curved one beyond, *sinus*, the bend or hollow; the edge between the hollow and the point, *scalprum*, the knife; the hook itself, *rostrum*, the beak; the projecting spike beyond, *mucro*, the point; and the lunated edge at the back, *securis*, the axe."—Rich.

14. *Feliciores inserit*—"ingrafts more fruitful ones." Cp. Virg. Geo. ii. 81.

15. *Pressa (e favis)*—Cp. Virg. Geo. iv. 140. This operation was performed in June.

16. *Infirmas*—"timid," or "gentle," not capable of offering much resistance, and neither dangerous nor disagreeable to work with. Some make it "sickly." Cp. Epode 1, 16.

17. *Vel* is frequently, as it is here, used to introduce a stronger assertion, and may then be translated by "nay." Cp. Epode 12, 13; Sat. ii. 7, 95; and Virg. xi. 406. *Decorum mitibus pomis*—"adorned with mellow fruit."

19. *Ut gaudet*—"he is *so* delighted," or "he is indeed delighted," or as it is usually rendered "how glad is he!" Cp. line 61, and Ode iii. 25, 12. *Gaudet—decerpens*=ἥδεται δρέπων. *Insitiva—pyra*—"the pears of his own grafting."

20. *Certantem, &c.—purpurae*—"and the grape, vying in hue with the purple." *Purpurae* is in the dative, by a Grecism for the ablative. Cp. Ode i. 3, 13.

21. *Priape*—Priapus, being the god of gardens, received, as an offering, the first-fruits of the orchards, &c.

22. *Silvane*—See Notes, Ode iii. 29, 23.

23. The first half of the second double foot is a tribrach. Cp. Epode i. 27.

24. *In tenaci gramine*—"on the matted (or on the firmly-rooted) grass."

25. *Labuntur, &c.—aquae*—"meanwhile the streams glide (lit. the banks being high) with high banks," and consequently afford a more soothing noise than when their waters are high or deep. Cp. Ode ii. 3, 11. The banks are high in autumn because the rivers are low. Cp. line 29, and see Notes, Ode iv. 7, 3. For *ripis*, several MSS. give *rivis*.

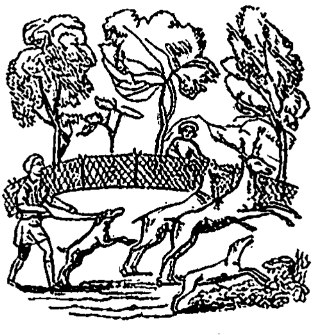
26. *Queruntur*—"warble," or "utter their plaintive notes."

27. *Fontesque, &c.—leves*—"and the fountains murmur with their purling waters, so as to entice light slumbers." Some explain *fontes obstrepunt* with reference to the birds, as if the two murmured, or warbled, in concert. For *fontes*, Markland conjectures *frondes*—"and the leaves murmur to the gently-flowing waters," in imitation of Propertius, iv. 4, 4, *Multaque nativis obstrepit arbor aquis.* *Quod invitet*—The relative is followed by a subjunctive, when its clause expresses a consequence of the antecedent.

29. *Tonantis*—Tonans is probably a purely ornamental title of *Jupiter*, like τερπικέραυνος, ὑψικέραυνος, or ὑψιβρεμέτης, *Altitonans.* Some, however, consider that there is an allusion to the tempests, intermingled with thunder, that are prevalent in Italy at the commencement of winter. Cp. Ode iii. 5, 1. *Annus*—See Notes, Ode iii. 23, 8.

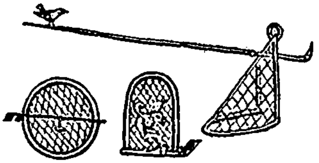
31. *Hinc et hinc*=*hinc et illinc*, in prose. Cp. Epode 4, 9. *Multa cane*—"with many a hound." The poets generally make hunting-dogs of the feminine gender. Cp. Lucretius, i. 405, and Virg. Æn. vii 493.

32. *In obstantes plagas*—"against the opposing nets." The following cut, from an ancient fresco painting, gives a good illustration of this ancient mode of hunting, although the animals referred to are different. A considerable tract of woody country was surrounded by nets, which were sometimes several miles in length, and suspended on forked stakes (*varae*) driven into the ground, and strengthened by supports, or stanchions (*ancones*). The covers were then beat, and the animals driven up to the nets, and despatched by means of spears. Cp. Ode i. 1, 28. It is right to add that the distinction here drawn between *varae*, *ancones*, and *amites*, does not appear to have been always observed, and that they are all usually explained as denoting the forked



poles on which the upright nets were suspended.

33. *Aut amite, &c.—dolos*—"or spreads his thin nets with smooth rod (i.e., his clap-nets), as traps for the voracious thrushes." The quantity of the first syllable in *amite* is doubtful, as it is not found elsewhere in the poets, and here it depends upon that of *levi*, which some consider long, and others short. If *levi* is from *lēvis*—"smooth, polished," it is *ămes;* if from *lĕvis*—"light," it is *āmes;* as neither an anapæst, nor a pyrrhich are admissible as the second half of the double foot. The scholiasts explain *levi* by *levigato*, and the subject need scarcely be disputed, as the rod referred to was probably both "light" and "smooth." The following illustration of a fowler's rod *(aucupis arundo*, or *calamus)* is from an ancient terra cotta lamp, and exhibits a call-bird, or decoy *(avis illex)*, on one end, and a trap or cage (*transenna* or *cavea*) on the other, which is slightly turned up to receive the bird-lime (*viscus*). In the original, it is represented as borne upon the fowler's shoulder, and it is adduced here because it is thought not unlikely that Horace refers to the *arundo*, under the designation of *āmes lĕvis*—"a light pole," the poles upon which a sedan-chair (*basterna*) was carried being styled *amites.* An illustration of two self-acting clap-nets, from an Egyptian painting, have been inserted to the left to save space. Of these, the first is represented as set, the second as having caught a bird that had attempted to carry off the bait from the pin in the centre, connected with the spring by which the sides of the net were shut. *Rara retia* are opposed to *densa retia*, which were used for catching fish.



35. In this verse, which the sound is thought by many to represent the running of the hare and the flying of the crane, the first half foot is an anapæst, the second a tribrach, and the fifth also an anapæst, unless taken as a dissyllable by synæresis. The anapæst is not elsewhere used in Horace, except in line 65, and in Epode 11, 23. *Advenam—gruem*—"the migratory crane." Cranes sought the warm climate of Italy at the approach of winter, and were a favourite dish on the tables of the rich.

37. *Quis non malarum* (*curarum*), *&c.—obliviscitur*—"who, amid such employments, does not forget the anxious cares which love contains?" The antecedent is seldom omitted in its own, and expressed in the relative clause, when the former precedes the latter, as it does here. *Haec inter*—See Notes, Ode iii. 3, 11.

39. *In partem juvet*—"take her share in the management of." *In partem*=ἐν μέρει or κατὰ μέρος, *ex parte*—"on her side," or "for her share." In this verse the third half foot is a tribrach.

41. *Sabina*—The domestic virtues and the strict morality of the Sabines are frequently alluded to by the ancient writers. See Notes, Ode iii. 6, 38. *Aut perusta, &c.—Apuli*—"or the wife of the industrious Apulian, embrowned by the sun." See Notes, Ode iii. 4, 10.

43. *Sacrum*—The hearth was sacred to the Lares. *Vetustis*=*Aridis.*

44. *Sub*—See Notes, Ode i. 8, 14.

45. *Textis cratibus*—"in the wicker enclosures," lit. "in the wattled (or woven) hurdles." *Laetum pecus*—"the joyous flock."

47. *Horna—vina*—"this year's wine." The poor were accustomed to drink the new wine from the dolium *(vinum doliare)*, after the fermentation had subsided. For *Horna*, see Notes, Ode iii. 23, 3.

48. *Inemptas*—Cp. Virg. Geo. iv. 132, &c., and Martial, xiii. 82.

49. *Lucrina—conchylia*—"the Lucrine shell-fish." Cp. Sat. ii. 4, 32; Pliny, Hist. Nat. ix. 54; and see Notes, Ode ii. 15, 3.

50. *Rhombus*—"the turbot." *Scari*—"Scars," or "Chars." Cp. Sat. ii. 2, 22, and Pliny, Hist. Nat. ix. 17. While both were highly esteemed, Ennius calls the latter, *Cerebrum prope Jovi' supremi.*

51. *Si quos, &c.—mare*—"if a tempest, thundered forth over the Eastern waves, turn any of their number to this sea." The scari abounded in the Carpathian Sea, and were taken most plentifully on the coast of Italy after a storm from the East. Cp. Pliny, Hist. Nat. xi. 37.

53. *Afra avis*=*gallina Numidica*. or *Meleagris*—"the Guinea-fowl," Columella, viii. 2, 2.

54. *Attagen Ionicus*—"the Ionian woodcock," which was esteemed a great delicacy (Martial, xiii. 61).

55. *Jucundior* may either be taken adverbially, for *jucundius*, with *descendat*, or *sit mihi* may be supplied.

57. *Herba lapathi*—The *lapathum*, a species of sorrel (*rumex*), takes its name (λάπαθον) from its medicinal properties, (λαπάζω, *purgo.*) *Gravi—corpori*—"to the languid frame."

58. *Malvae*—See Notes, Ode i. 31, 15.

59. *Terminalibus*—The *Terminalia*, or festival of Terminus, the god of boundaries, was celebrated on the 23d of February (7 Kal. Mar.) Cp. Ovid, Fast. ii. 653, *Spargitur et caesa communis Terminus agna.*

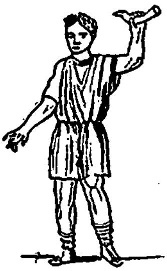
60. *Haedus ereptus lupo*—"a kid rescued from a wolf." Animals, though mangled by wolves (τὰ λυκόβρωτα πρόβατα), were not judged unfit for eating. Cp. Martial, x. 48, 14.

61. *Ut juvat*=*ut gaudet*, line 19.

63. *Vomerem inversum*—"the inverted ploughshare." The simple construction of the ancient Roman plough is exhibited by the cut appended to the Note on Epode i. 25.

It was composed chiefly of a beam (*temo*) or trunk of elm, naturally or artificially bent at one end into a crook (*buris*), which was protected by a fluke-shaped iron covering (*vomer*), and controlled by a branch left on the opposite side (*stiva*). At night the plough was reversed, and suspended on the yoke (*jugum*), so as to be conveniently drawn home by the oxen. Cp. Virg. Ecl. ii. 66, and Ovid, Fast. v. 497.

65. In regard to the anapæst at the commencement, see Note on line 35. *Positosque, &c.* — *Lares* — "and the home-born slaves ranged around the shining Lares, the proof of a wealthy mansion." The Lares are styled "shining," or "beaming," probably from being placed near the fire, in the centre of the *atrium*, around which the slaves took their supper. Cp. Martial, iii. 58, 22. The *Lares* were not, like the *Penates*, regarded as divinities, but supposed to be the souls of deceased friends, who had the power of exercising a protecting influence over the persons and property of their descendants. Their altar was the domestic hearth (*focus*), and they were believed to be propitiated by offerings of incense (*thus*). As guardians of the household, they were styled *familiares*; of the streets, *viales*; of the cross-roads, *compitales*; of the city, *praestites*; and of the fields, *rurales*. They are represented as young men crowned with laurel, dressed in a short tunic, and holding a drinking-horn above their heads, as in the annexed cut, from a bas-relief in the Vatican.



67. With *locutus* supply *est*, to agree with *Alfius*.

68. *Jam jam futurus rusticus*—"purposing forthwith to retire to the country." See Notes, Ode iii. 6, 23.

69. *Redegit*—"he called in." Some MSS. give *relegit*. The former is the usual word. *Idibus*—See Notes, Ode iv. 11, 14. The Nones also was a cash-day, though it is not here referred to.

70. *Kalendis*—The first "cash-day" after the Ides, and the one on which interest was usually paid. Hence, in Sat. i. 3, 87, it is styled *tristes*, and in Ovid, Rem. Am. 561, *celeres*; and a money-lender's ledger was named *Calendarium*. *Ponere*, like τιθέναι, or καταβάλλειν τὸ κεφάλαιον, is the technical term for laying out money at interest. Cp. Ars Poet., 421.

EPODE III.—Dicolos distrophos: Metre—The Second Iambic, of which the first verse is an Iambic Trimeter, or Senarius, and the second an Iambic Dimeter, or Quaternarius; thus—

1. ⏒ – ⏑ – | ⏒ – ⏑ – | ⏒ – ⏑ ⏓ or ⏒ – | ⏑ – | ⏒ – | ⏑ – | ⏒ – | ⏑ ⏓
2. ⏒ – ⏑ – | ⏒ – ⏑ ⏓ or ⏒ – | ⏑ – | ⏒ – | ⏑ ⏓

Subject—A humorous tirade against garlic, which appear to have been eaten at Mæcenas' table, and to have disagreed with the poet's bile.

Addressed to Mæcenas; but the date of composition is uncertain.

1. *Olim*—"hereafter." See Notes, Ode iv. 4, 5.

2. *Guttur fregerit*=*strangularit*—Cp. Ode ii. 13, 6.

3. *Edit, &c.*—*nocentius*—"let him eat garlic more noxious than the stalks of hemlock," from which the usual potion for condemned criminals, among the Athenians was obtained. *Edit* is an archaism for *edat*, as in Sat. ii. 8, 90. With *edim*, *edis*, *edit*, compare *sim*, *sis*, *sit*.

4. *O dura messorum ilia* — Garlic and wild thyme (*serpyllum*), pounded together, were used by the Roman farmers to recruit the exhausted spirits of the reapers. Cp. Virg. Ecl. 2, 10. The most famous mixture of the kind was called *Moretum*, and composed of the following eight ingredients:—garlic, parsley, rue, coriander, onions, cheese, oil, and vinegar. Cp. Virgil's *Moretum*, and Ovid, Fast. iv. 367.

5. *Quid, &c.*—*praecordiis*—"what poison is this that rages in my vitals?" *Praecordiis*=*intestinis*, as in Sat. ii. 4, 26.

6. *Viperinus*—*cruor*—See Notes, Ode i. 8, 9.

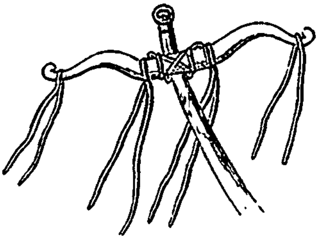
7. *Incoctus*—Cp. Ovid, Met. vii. 265. *Fefellit*=*latuit*. *Malas*—"deadly," or "noxious," as in Virg. Æn. ii. 471.

8. *Canidia* — A reputed sorceress. See Epode 5. *Tractavit*—Cp. Ode ii 13, 8.

9. *Ut* — "when" = *postquam* — "after." *Argonautas*—"the Argonauts," the heroes who sailed in the Argo, under the command of Jason, from Iolcos, in Thessaly, to Æa, or Colchis, on the east of the Euxine, in quest of the golden fleece. *Praeter omnes*—"beyond (or above) all," to be taken with *candidum*, rather than with *mirata est*, and equivalent in prose to *magis—quam*. Cp. Epode 11, 3.

11. *Ignota, &c.*—*juga*—"when he was going to bind on the bulls a yoke (lit. unknown) which they had not before experienced." This refers to the two fire-breathing bulls that were to be yoked by Jason, as one of the conditions of his obtaining from Æetes the golden fleece. The appearance

of the yoke, and the manner in which it was put on, may be readily conceived from the following cut, compared with that in Epode 1, 25.



12. *Hoc*—"with this," namely, with the juice of garlic! The pronoun is repeated in the next line for the sake of emphasis.

13. *Hoc, &c.—alite*—"by presents infected with this, having taken vengeance on her rival, she fled away on a winged serpent." *Donis* refers to the poisoned *palla* and *corona; pellicem* to Glauce, or Creüsa, daughter of Creon, king of Corinth, whom Jason was about to marry; and *serpente alite* to the car drawn by winged serpents, in which Medea fled to Athens. Cp. Epode 5, 63, &c., and for *alite*, see Notes, Ode iv. 11, 26.

15. *Nec tantus, &c.—Apuliae*—"nor hath such scorching heat from the stars ever settled on thirsty Apulia." Cp. Virg. Geo. ii. 353; and see Notes, Ode iii. 29, 18, and 30, 11. With *siticulosae Apuliae*, compare πολυδίψιον Ἄργος, Hom. Il. iv. 171.

17. *Nec munus, &c.—aestuosius*—"nor did the gift (of Dejanira) burn with more fury on the shoulders of the indefatigable Hercules." Cp. Epode 17, 31, and Ovid, Met. ix. 130. *Efficacis*=δραστήριον—Cp. Ode iv. 8, 30. In line 17, the second half foot is a tribrach, as in Epode 2, 61, &c.

19. *Si quid, &c.—concupiveris*—"if thou shalt ever desire such food as this," i.e., such food as garlic.

20. *Jocose*—"O sportive," or "facetious." By this epithet the poet seems to insinuate that he had been made the subject of a practical joke by Mæcenas.

22. *Extrema, &c.—cubet*—"and recline at the opposite end of the couch," i.e., as far from you as she can.

EPODE IV.—Dicolos Distrophos: Metre—The Second Iambic, of which the first verse is an Iambic Trimeter, or Senarius, and the second an Iambic Dimeter, or Quaternarius; thus—

1. ⏒ – ⏑ – | ⏒ – ⏑ – | ⏒ – ⏑ ⏓ or ⏒ – | ⏑ – | ⏒ – | ⏑ – | ⏒ – | ⏑ ⏓
2. ⏒ – ⏑ – | ⏒ – ⏑ ⏓ or ⏒ – | ⏑ – | ⏒ – | ⏑ ⏓

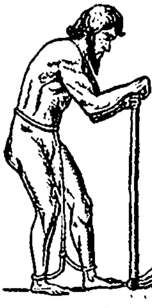
SUBJECT—A lampoon on a pompous individual, who had risen during the civil wars from the rank of a slave to that of a wealthy military tribune.

On the authority of the Scholiasts, this Epode is generally understood to have been written against Menas, who is frequently referred to by Dion Cassius. See Notes, Ode iii. 16, 15.

In some editions it is inscribed to Vedius Rufus, but who he was is not known. It is supposed to have been written B.C. 18.

1. *Lupis, &c.—compede*—"there is as strong an aversion as falls by nature to the lot of wolves and lambs, on my part towards thee, O thou who hast been galled on the side by Spanish ropes, and on the legs by the hard fetter."

3. *Hibericis—funibus* refer to a lash composed of ropes made of the *spartum* or Spanish broom. *Peruste*—Cp. Epist. i. 16, 47.



4. *Dura compede*—Among the Romans, the worst kind of slaves were compelled to work in fetters, as well in the *ergastulum*, or workhouse, as in the fields. The foregoing cut, representing Saturn fettered like a galley slave, and leaning on a *bidens*, is from an ancient gem.

5. *Licet, &c.—pecunia*—"though thou shouldst strut along, proud of thy wealth."

7. *Sacram metiente te viam*—"while thou art pacing the Sacred Way," which led from the Porta Triumphalis to the capitol, and was a general place of resort for the idle, and for those who wished to display themselves to public view. Cp. Sat. i. 9, 1.

8. *Cum bis trium ulnarum toga*—"with a gown of twice three ells." *Ulna* is from ὠλένη, which strictly denotes the *elbow*, but is frequently used in a more general sense for the *arm*. As a measure, like *ell*, it is of somewhat doubtful signification, since it appears to be sometimes taken for *cubitus*, πῆχυς, the distance from the elbow to the top of the middle finger, about half a yard, and sometimes for ὄργυια, a fathom. Here, if it refer to the breadth of the *toga*, it may be taken in the former sense; if to the length, in the latter. Cp. Epist. i. 18,

30, and Sat. ii. 3, 183. For the shape and adjustment of the *toga*, see Notes, Ode iii. 5, 10. For *bis trium* many editions give *bis ter*. The MSS. are said to give *bis t.* Wealthy fops were fond of appearing abroad in ample robes, as a mark of their opulence and rank. Cp. Cicero, Catil. ii. 10, *Velis amictí, non togis.*

9. *Ut ora vertat* (=*avertat*), *&c.—indignatio?*—"how the most undisguised displeasure turns away the faces of those who are passing hither and thither." This is the meaning assigned to *ora vertat* by the scholiasts; but many explain it as *ora convertat (in te)*—"turns against thee the looks." For *huc et huc*, see Notes, Epode 2, 31.

11. *Sectus, &c.—fastidium*—"this wretch (say they) cut with the rods of the Triumvirs, even to the loathing of the public crier," whose duty it was to proclaim the crime of the offender while the punishment was inflicted. The *Triumviri Capitales* had the power of inflicting summary punishment upon slaves, prostitutes, and foreigners, at the Columna Mænia.

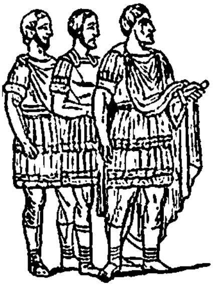
13. *Arat=possidet*—See Notes, Ode iii. 16, 26. *Falerni—fundi*—See Notes, Ode i. 20, 9. The ground between the vines was ploughed and sown with corn.

14. *Et Appiam mannis terit*—"and wears out the Appian Way with his horses," i.e., is constantly frequenting the Appian Way with his long train of equipage, between his Campanian estates and Rome. *Mannis*—See Notes, Ode iii. 27, 5.

16. *Othone contempto*—"in contempt of (or in spite of) Otho," since he was a military tribune, and entitled to the privileges of an *eques*. By the *Lex Roscia* of Lucius Roscius Otho, tribune of the people, B.C. 67, fourteen rows of benches, immediately behind the orchestra, where the Senate sat, were reserved for the Equites, and persons of Equestrian fortune, i.e., property to the value of 400,000 sesterces, or about £3333 of our money. This law was very unpopular, and led to a serious riot, which was quelled by the eloquence of Cicero, B.C. 63, and supposed to be alluded to by Virgil, Æn. i. 148-158.

17. *Quid, &c.—militum*—"to what purpose is it that so many beaked (lit. faces) prows of ships of heavy burden are sent against pirates and a band of slaves, while such a one as this is a tribune of the soldiers?" In other words, what is the use of equipping so many large brazen-beaked ships against pirates and slaves, if they are to be commanded by such persons as Menas, or Vedius. The allusion is probably to the armament fitted out by Octavianus, B.C. 36, against Sex. Pompeius, whose principal strength consisted of pirates and fugitive slaves.

20. *Tribuno militum*—In each legion there were first three military Tribunes, and afterwards, when the legion was increased, six, under the commander-in-chief, or his legatus. They appear each to have had charge of ten centuries, or about a thousand men; and hence their corresponding Greek appellation is χιλίαρχοι. The subjoined group is from the column of Trajan, and exhibits the emperor followed by his legatus and a military tribune, with accoutrements similar to his own.



EPODE V.—Dicolos Distrophos: Metre—The Second Iambic, of which the first verse is an Iambic Trimeter, or Senarius, and the second an Iambic Dimeter, or Quaternarius; thus—

1. ⏒ — ⏑ — | ⏒ —́ ⏑ — | ⏒ — ⏑ ⏓ or ⏒ — | ⏑ — | ⏒ — | ⏑ — | ⏒ — | ⏑ ⏓
2. ⏒ — ⏑ — | ⏒ — ⏑ ⏓ or ⏒ — | ⏑ — | ⏒ — | ⏑ ⏓

SUBJECT—A lampoon against a female whom the poet styles Canidia, and represents as a witch who, by the aid of three other hags, whom he calls by the fictitious names of Sagana, Veia, and Folia, seized, stripped, and imbedded in earth, up to the chin, a boy of noble birth, in order that, after he had been starved to death in sight of food, she might obtain from his sapless marrow and withered liver a philter, or love-potion, which in connection with other magical rites, would recall the affections of her faithless lover, Varus. The scene opens with the piteous exclamations and entreaties of the boy, who is supposed to be surrounded by the hags, and to read their cruel purpose in their looks. He conjures them to have compassion on him, by the tenderness of mothers for their children, by his birth, and by the justice of the gods; but after these have been found unavailing, he concludes the piece by uttering imprecations, and denouncing vengeance against them for their horrid cruelty. Cp. Epode 17, and Sat. i. 8, 14, &c.

Canidia is a fictitious appellation, and the person referred to is not known. The Scholiasts say her real name was Gratidia, and that she was a dealer in perfumes, at Naples (line 43); but *Suburanae canes*—"the dogs of the Suburra" (line 58), and *Esquilinae* *alites*—"the vultures of the Esquiliae" (line 100), are sufficient to identify the scene with Rome.

Franke supposes it to have been written in 37, or in 36; and Grotefend in 30, B.C.

1. *At*, like ἀλλὰ in Greek, at the commencement of a sentence, indicates, abruptness and surprise, and may be translated, "well." *O, &c.—regit*—"Oh! by all the living gods in heaven who rule." *Deorum quicquid* is more expressive even than *di quicunque*. Cp. Sat. i. 6, 1. The same phrase occurs in Livy, ii. 5, and xxiii. 9.

3. *Quid iste fert tumultus?*—"what means this uproar?"

4. *Vultus—truces*—"savage looks."

5. *Partubus—veris* allude to the frequent stealing of infants on the part of these hags. In Epode 17, 50, the calumny of barrenness is ironically recanted.

6. *Lucina*—See Notes, Carm. Sec. 13.

7. *Per hoc, &c.—decus*—"by this vain ornament of purple." Young men of family wore a gown bordered with purple, called the *toga praetexta*, until the age of 16 or 17, when they put on the *toga virilis*. See Notes, Ode i. 36, 9. The epithet *inane* expresses the disregard of Canidia for this emblem of rank.

9. *Aut uti, &c.—bellua*—"or like a savage beast of prey wounded by the dart."

11. *Ut haec, &c.—corpus, &c.*—"when the boy, after having uttered these complaints with trembling lips, stood among them, with his ornaments stripped off, a tender body," &c. The *insignia* include both the *toga praetexta* and the *bulla*. The latter was a globe, or boss, of gold, silver, or leather, consisting of two hollow discs, and containing an amulet, or charm, against the fascination of the Evil Eye. It was suspended from the neck in front, and dedicated to the Lares, when the *toga praetexta* was laid aside. Its appearance, and the manner in which it was worn, may be seen from the cut affixed to the Note on Sat. i. 6, 74.

15. *Canidia, &c.—caput*—"Canidia having entwined her locks and dishevelled head with small vipers," like one of the Furies (Ode ii. 13, 36). Cp. Sat. i. 8, 45. In this line, the first half foot is a dactyl and the second a tribrach.

17. *Sepulcris caprificos erutas*—"wild fig-trees grubbed up from the tombs." The wood supposed to be employed for the fire on such occasions was always that of some inauspicious or ill-omened tree. Of this class was the wild fig-tree, both on account of its sterility, and its springing up spontaneously among the stones in burying-places.

18. *Cupressus funebres*—"funereal cypresses." See Notes, Ode ii. 14, 23.

19. *Et uncta, &c.—strigis*—"and the eggs, smeared with the blood of a loathsome toad, and the plumage of a midnight screech-owl." The ancients believed the blood of the toad, like that of the viper, to be poisonous.

21. *Iolcos*—A city of Magnesia, in Thessaly, at the foot of Mount Pelion, on the Pagasean Gulf, was the birth-place of Jason, and the port from which the Argonauts sailed in quest of the golden fleece. Thessaly was famed for producing herbs used in incantations. Cp. Ode i. 27, 21. *Hiberia*—A tract of country to the east of Colchis, the country of Medea, was to the south of the Caucasus, between the Black Sea and the Caspian, and is now a part of Georgia. Elsewhere in Horace it denotes Spain.

24. *Flammis aduri Colchicis*—"to be concocted with magic fires." *Colchicis* is here equivalent to *magicis*; i.e., such fires as the Colchian Medea was wont to kindle, from the wood of baleful trees, for the performance of her magic rites. See Notes, Ode ii. 13, 8.

25. *Expedita*—"with her robe tucked up," and ready for action. See Notes, Epode i, 34. In this line, the first half of the second double foot is a tribrach, and that of the third a spondee.

26. *Avernales aquas*—"waters brought from Lake Avernus," and used here for the purposes of magic lustration. Cp. Virg. Æn. iv. 512. The *Avernus Lacus* (ἡ Ἄορνος λίμνη, Lago Averno) was in Campania, between Cumæ and Puteoli, and near it was the cave of the Cumæan Sibyl, through which Æneas, according to Virgil, descended into the infernal regions.

27. *Marinus echinus*—"a sea-urchin." The sea-urchin among fishes is analogous to the hedge-hog among land animals, and hence *echinus* (ἐχῖνος) was applied to both. The sea-urchin, however, has finer and sharper prickles than the other, resembling more human hair in a bristly state.

28. *Currens aper*—"a rushing boar." For *currens*, Acron gives *furens*—"raging," and Bentley, *Laurens*—"Laurentine," which is a conjecture of N. Heinsius.

29. *Abacta nulla conscientia*—"deterred by no remorse."

30. *Humum exhauriebat*—"began to dig a pit," probably in the *impluvium*.

32. *Quo posset, &c.—spectaculo*—"in which the boy, imbedded, might pine away in sight of food, changed twice or thrice during the long day," in order to increase his longings, and prepare his liver for the philter.

33. *Inemori* is a ἅπαξ λεγόμενον for *immori*.

34. *Bis terque* is "twice or thrice, frequently;" *bis terve*, "twice or thrice, seldom." The latter is found in a few MSS.

35. *Quum, &c.—corpora*—"projecting with his face (i.e., above the surface of the ground,) as far as bodies suspended by the chin are out of the water" when swimming, or rather when "treading the water."

37. For *exsucta*, some good editions give *exsucca*. Other readings are numerous, such as, *exuta*, *exsecta*, *exesa*, *exesta*, *exusta*, &c.

38. *Amoris esset poculum*—"might form a love-potion," or philter. Cp. Epode 17, 80.

39. *Interminato, &c.—pupulae*—"when once his eye-balls, fixed on the forbidden food, had wasted away." *Interminatus*—the perf. part. of *interminor*, which is literally "to forbid by threats," is here used passively, and=*interdictus* or *negatus*. *Quum semel=simul ac*—Cp. Sat. ii. 1, 24.

41. *Masculae, &c.—Foliam*—"that the Ariminian Folia, a woman of unnatural lewdness," and, as it would appear, well known at Naples and its vicinity. Ariminum, now *Rimini*, is the first town on the coast of Umbria, below the Rubicon.

43. *Otiosa—Neapolis*—"idle Naples." This city was founded by the Chalcidians of Cumae, and in consequence of its situation, and the temperature of its climate, it became the abode of idleness and pleasure. Cp. Livy, viii. 22; Ovid, Met. xv. 711; and Silius, xii. 31. The poet here implies that its inhabitants, like those of other Greek cities, were fond of gossip.

44. *Omne vicinum oppidum*—Such as Puteoli, Capua, Cumæ, Surrentum.

45. *Excantata*—"enchanted," i. e., "charmed from their places." *Voce Thessala*—"by magic spell." See Note on line 21.

46. *Lunamque caelo deripit*—That the moon could be brought down by magic was a common superstition, and the Thessalians were thought to be possessed of this art more than any other people. Cp. Virg. Ecl. 8, 69, and Tibullus, i. 2, 44.

47. *Irresectum*—"unpared." The long uncut nail was regarded as indicating a savage heart.

49. *Quid dixit? aut quid tacuit?*=*Nefaria quaeque effata et palam professa est.* Cp. Epist. i. 7, 22. In this line, the first half of the second double foot is a dactyl.

51. *Nox et Diana*—Canidia, after the manner of sorceresses, invokes Night and Hecate, who was supposed to preside over magic rites. *Quae silentium regis*—"who presidest over silence," i.e., the silence of night, the season best adapted for the ceremonies of magic. Cp. Virg. Æn. ii. 255; iii. 112; and Ovid, Met. vii. 194.

53. *Nunc adeste*—"now be propitious." *Nunc* is repeated for the sake of emphasis.

55. *Formidolosis*—"frightful." Cp. Virg. Geo. iv. 468. Some MSS. give *formidolosae*, which some explain actively—"fear-inspiring, frightful;" others passively—"timorous, easily frightened."

57. *Senem, &c.—manus*—"May the dogs of the Suburra bark at the aged profligate, so that all may laugh at him, anointed with (lit. perfume such as my hands have not prepared more powerful) the *most* powerful perfumes my hands ever prepared." She is afraid of losing the benefit of her perfumes! *Senem—adulterum*—The manner in which Varus is here indicated by Canidia tends indirectly to cast ridicule upon herself for seeking such an admirer.

58. *Latrent*=*allatrent.* Cp. Sat. ii. 1, 85, and Epist. i. 2, 66. *Suburanae canes*—The Suburra was a populous locality at Rome, in the valley surrounded by the Quirinal, Viminal, and Esquiline, and the resort of thieves and prostitutes. Cp. Persius, Sat. v. 32, and Martial, vi. 66.

61. Here Canidia is supposed to expect the arrival of Varus, as the result of her incantations; but being disappointed, she exclaims, *Quid, &c.—valent, &c.*—"what has happened? Why are the direful drugs of the barbarian Medea less powerful," now than they were in former times—in case of Creusa, or Glauce, who was burned to death when she put on the poisoned garment? See Notes, Epode 3, 13. Some understand the latter words to mean, "Why are my direful drugs less powerful than those of the barbarian Medea?" *Barbarae*—Applied to Medea, in imitation of the Greek usage, as a native of a foreign land, i.e., Colchis.

65. *Palla*—Cp. Euripides, Medea, 786, *λεπτόν τι πέπλον καὶ πλόκον χρυσήλατον.* *Tabo*=*veneno*, as in Virg. Geo. iii. 481.

67. *Atqui*—"and though." *In asperis—locis*—Cp. Ovid. Met. vii. 418.

68. *Fefellit me*—"has escaped my notice."

69. *Indormit, &c.—pellicum*—"he sleeps on perfumed couches, in forgetfulness of all mistresses." This interpretation requires a comma, or a semicolon, not a full stop, after *locis*. Many, however, take *oblivione* with *unctis;* but of these, some make it govern *pellicum*, and others *mei* understood.

71. She now fancies she sees him awake, and exclaims, *Ah! &c.—carmine*—"Ah! ah! he roves about, set free by the spell of some more skilful sorceress."

73. *Non, usitatis, &c.—vocibus*—"by the force of potions not used before, O Varus, who art destined to shed many tears, thou shalt return to me; nor shall thy affections ever leave me again, though called off by Marsian enchantments." *Multa* is here put by a Grecism for *multum*.

74. *Caput* is here equivalent to *tu*. Cp. Ode i. 24, 1.

76. *Marsis—vocibus*—The Marsi, according to some authorities (Pliny, Hist. Nat. ii. 7, 2), were descended from Marsus, a son of Circe, and hence were represented as potent enchanters. Cp. Epode 17, 29.

77. *Majus, &c.—ignibus*—"I will prepare a more efficacious, I will mix for thee, disdaining me, a more potent draught. And sooner shall the heavens sink beneath the sea, the earth being spread above, than thou not so burn with love to me as this bitumen now burns in the black fires." Canidia's magic fire is black, in consequence of the smoke of the bitumen.

79. In this line the first half of the third double foot is an anapæst.

83. *Sub haec*—"upon this." See Notes, Ode i. 8, 14.

84. *Lenire*—"attempted to move." The historical infinitive is here used instead of the imperfect indicative. In this construction *coepit*, or *coeperunt*, may often be supplied; in other cases, however, it will not

accord with the sense. In the present instance, *tentavit* may be understood.

85. This, like line 91, commences with a dactyl. *Unde*—"in what words." The unhappy boy is at a loss for words to express his indignation at the horrid rites practised by the hags, and at the still more horrid cruelty which they were meditating toward himself.

86. *Thyesteas preces*—"Thyestean imprecations," i.e., imprecations such as Thyestes uttered against Atreus for murdering his two sons.

87. *Venena magnum, &c.—vicem*—"poisons, your great standard of right and wrong cannot alter human destiny," i.e., the poisons in which you confide cannot shield you from the vengeance of the gods. This couplet has occasioned great difficulty to commentators. Lambinus understands *valent* in the first clause in opposition to *non valent* in the second—"poisons may confound the principles of right and wrong, but they cannot overturn the condition of men." This is the explanation preferred by Dillenburger. Orelli makes *magnum fas nefasque*—the subject—"the great principles of right and wrong cannot ameliorate poisonous mixtures in human fashion." It is, however, very doubtful whether *humanam vicem* may be translated "in human fashion," or "as the things of men may be changed." For the independent use of *vicem*, see Epode 17, 42. Besides, were *fas nefasque* the nominative, the verb, as well as the adjective, would have been in the singular. Zumpt's interpretation is "Poison cannot upset the eternal laws like things human." Some explain *magnum fas nefasque* as an asseveration, "by the great principles of right and wrong!" Others take *venena* as equivalent to *veneficas*.

89. *Diris (precibus) agam vos*—"with my curses I will pursue you."

90. *Nulla, &c.*—Cp. Ode i. 28, 34.

92. *Nocturnus occurram Furor*—"I will haunt you as a Fury by night," i.e., as a *lemur*, or *larva*. Cp. Virg. Æn. iv. 385.

94. *Quae vis, &c.—Manium*—"such is the power of those divinities, the Manes." The ellipsis is to be supplied, thus—"*Ea vi quae vis est*," &c.

97. *Vicatim*—"from street to street."

98. *Obscoenas anus*—"filthy old hags."

99. *Different*—"shall tear asunder." Cp. Epode 10, 6.

100. *Esquilinae alites*—Birds of prey frequented the Esquiline, because there the bodies of malefactors were left exposed, and those of the poor were only half interred. Cp. Sat. i. 8, 8-14. Subsequently, however, the character of the place was entirely changed by the splendid residence and gardens of Mæcenas. See Notes, Ode iii. 29, 6.

101. *Hoc—spectaculum*—Their punishment will be some consolation to his sorrowing parents. *Mihi* depends on *superstites*, and not on *heu!* as some would have it.

EPODE VI.—Dicolos Distrophos: Metre—The Second Iambic, of which the first verse is an Iambic Trimeter, or Senarius, and the second an Iambic Dimeter, or Quaternarius; thus—

1. ⏒ – ⏑ – | ⏒ – ⏑ – | ⏒ – ⏑ ⏓ or ⏒ – | ⏑ – | ⏒ – | ⏑ – | ⏒ – | ⏑ ⏓
2. ⏒ – ⏑ – | ⏒ – ⏑ ⏓ or ⏒ – | ⏑ – | ⏒ – | ⏑ ⏓

SUBJECT—A challenge to a cowardly individual who was disposed to assail inoffensive strangers.

Acron says he was a poet called Cassius. Many, but without sufficient authority, consider it addressed to Cassius Severus, the orator who was banished by Augustus (Tacitus, Ann. i. 72, and iv. 21). Some also call the individual Bavius; and others Mævius, the subject of Epode 10.

Grotefend supposes it to have been written in B.C. 38.

1. *Hospites*—Their being entirely unknown to him ought to have been their protection.

2. *Lupos*—Persons who are able to retaliate an injury.

3. *Quin=cur non. Inanes*—As proceeding from a cowardly and spiritless cur.

4. *Remorsurum*—"who am ready to bite in return."

5. *Molossus, aut fulvus Lacon*—"a Molossian, or a tawny Laconian dog." The Molossian and Laconian dogs were strong, and used as well in hunting wild beasts, as in defending the flocks from nocturnal thieves. Cp. Virg. Geo. iii. 405, &c. The Molossi occupied the north-eastern part of Epirus, the Laconians the south of the Peloponnesus.

6. *Amica vis*—"a friendly aid."

7. *Agam quaecunque praecedet fera=agam quamcunque quae mihi praecedet feram*—"I will pursue whatever savage beast shall go before me."

10. *Projectum adoraris cibum*—"smell at the food thrown to thee." A figurative mode of expressing that the individual whom he thus attacks was easily bribed to silence.

12. *Parata tollo cornua*—The poet here compares himself, with his Iambics, to a bull that is ready with its horns, as the mastiff is with its teeth, against every mischievous assailant.

13. *Qualis, &c.—Bupalo*—"like him who was rejected as a son-in-law by the faithless Lycambes, or like the fierce enemy of Bupalus." *Lycambae* is the dative, by a Grecism, for the ablative, with the preposition *a*, and by another Grecism, *Bupalo*, the dative, is put for the genitive, *Bupali*. *Lycambae*—Lycambes had promised his daughter Neobule in marriage to the poet

Archilochus, about 700 B.C., but afterwards changed his mind, and gave her to another. Archilochus, in revenge, wrote a poem against him, in Iambic verse, so cruelly satirical that both father and daughter are said to have hung themselves in despair.

14. *Bupalo*—Bupalus and his brother Athenis, or Anthermus, sculptors of Chios, are said to have caricatured Hipponax, an Iambic poet of Ephesus, about 500 B.C., who in return satirized them so bitterly, that, according to later writers, they committed suicide. In the last foot, Hipponax frequently introduced, instead of an iambus, a spondee, or trochee, which gave rise to what is called the Choliambus, or Iambus Scazon, i.e., the lame, or limping Iambus.

15. *An—inultus, &c.—puer?*—"shall I, without taking vengeance, cry like a child?"

EPODE VII.—Dicolos Distrophos: Metre—The Second Iambic, of which the first verse is an Iambic Trimeter, or Senarius, and the second an Iambic Dimeter, or Quaternarius; thus—

1. ⏒ — ⏑ — | ⏒ — ⏑ — | ⏒ — ⏑ ⏓ or ⏒ — | ⏑ — | ⏒ — | ⏑ — | ⏒ — | ⏑ ⏓
2. ⏒ — ⏑ — | ⏒ ⏑ ⏑ ⏓ or ⏒ — | ⏑ — | ⏒ — | ⏑ ⏓

Subject—An address to the Roman people on the sin and folly of the civil wars, which are here said to have been entailed on them by the blood of Remus.

Orelli dates this Epode, as well as the 16th, at the commencement of the Perusian War, in B.C. 41; Dillenburger in 38, when Augustus was going against Sex. Pompey; Franke, and others, in 32, when the last war broke out between Octavianus and Marc Antony.

1. *Scelesti, ἐναγεῖς*—"stained with guilt," in consequence of the civil wars.

2. *Conditi vaginis*—"lately sheathed." Cp. introductory remarks.

3. *Campis atque Neptuno super*—"on the fields, and on the ocean," is equivalent to *terra marique*. Cp. Ode ii. 1, 29.

5-10. The poet laments that the swords of his countrymen are not turned against their enemies, as they were by Scipio against the Carthaginians, and by Julius Cæsar against the Britons, but, as if to accomplish their own ruin, and gratify the wishes of their foes, they are converted against themselves.

7. *Intactus*—"still unsubdued." Cp. Ode iii. 24, 1. *Descenderet, &c.—Via*—"might descend in chains along the Sacred Way," i.e., might be led in triumph, and afterwards consigned to imprisonment and death. Cp. Ode iv. 2, 35, and Epode 4, 7.

11. *Neque, &c.—feris*—"neither wolves nor lions, savage though they are, ever had such a custom, except towards a different species," lit. "neither was this custom (i.e. of raging against their own) ever to wolves, nor was it ever to lions," &c.

12. For *unquam*, several editions give *nunquam;* and for *feris*, several MSS. are said to give *genus*, which appears to be a gloss, to explain *dispar*.

13. For *caecus*, Bentley prefers *caecos*, which is found in some MSS. Cp. Ode i. 18, 14; Sat. ii. 3, 44; and Virg. Æn. ii. 244. *Vis acrior*—"some superior power."

14. *Culpa*—"the guilt," of Romulus, in slaying his brother Remus, which is to be atoned for by posterity. This might be regarded as a somewhat far-fetched reason for their present calamities.

15. *Pallor albus*—"a deadly paleness." See Notes, Ode iii. 10, 14.

16. *Mentesque perculsae stupent*—"and their conscience-stricken minds are stupified."

17. *Agunt*—"harass," or "disquiet."

19. *Ut*—"ever since." Cp. Ode iv. 4, 42.

20. *Sacer nepotibus*—"a curse to posterity." *Sacer*=ἐναγής.

EPODE VIII.—Dicolos Distrophos: Metre—The Second Iambic, of which the first verse is an Iambic Trimeter, or Senarius, and the second an Iambic Dimeter, or Quaternarius; thus—

1. ⏒ — ⏑ — | ⏒ — ⏑ — | ⏒ — ⏑ ⏓ or ⏒ — | ⏑ — | ⏒ — | ⏑ — | ⏒ — | ⏑ ⏓
2. ⏒ — ⏑ — | ⏒ — ⏑ ⏓ or ⏓ — | ⏑ — | ⏒ — | ⏑ ⏓

Subject—An address to a lascivious old woman; which Franke supposes to have been written in 40, and Grotefend in 39, B.C.

1. *Rogare*—"have you the hardihood to ask?" or "is it needful to ask?" The infinitive is frequently used to introduce a question expressing indignation or surprise. Cp. Sat. i. 9, 72; ii. 4, 83; 8, 67; and Virg. Æn. i. 37. A similar idea may be expressed by *ut*. See Notes, Epode 17, 56.

3. *Dens ater*—See Notes, Ode ii. 8, 1.

14. *Ambulet*—See Notes, Epode 4, 5.

16. *Amant*—See Notes, Ode ii. 8, 10.

EPODE IX.—Dicolos Distrophos: Metre—The Second Iambic, of which the first verse is an Iambic Trimeter, or Senarius, and the second an Iambic Dimeter, or Quaternarius; thus—

1. ⏓ – ⏑ – | ⏓ – ⏑ – | ⏓ – ⏑ ⏓ or ⏓ – | ⏑ – | ⏓ – | ⏑ – | ⏓ – | ⏑ ⏓.
2. ⏓ – ⏑ – | ⏓ – ⏑ ⏓ or ⏓ – | ⏑ – | ⏓ – | ⏑ ⏓

Subject—An ode of rejoicing for the victory obtained by Octavianus over Antony and Cleopatra at Actium, Sept. 2, (iv. Non. Sept.) B.C. 31.

Written when the first news of victory reached Rome, and addressed to Mæcenas, who was then *Praefectus Urbi.* Cp. Ode i. 27, which was written soon after.

1. *Repostum, &c.—dapes*—"Cæcuban wine reserved for joyous feasts." See Notes, Ode i. 20, 9. *Repostum*=*repositum*—See Notes, Ode ii. 2, 2.

3. *Sub alta domo*—"beneath thy stately abode." See Notes, Ode iii. 29, 10. *Sic Jovi gratum*—"so is it pleasing to Jove," i.e., in doing this, we shall be performing an act agreeable to Jupiter, the guardian of our empire.

4. *Beate* refers to the opulence of Mæcenas, his lofty abode on the Esquiline, and his beautiful gardens, &c.

5. *Sonante, &c.—barbarum*—"while the lyre sends forth a strain intermingled with the music of flutes—this uttering the Dorian, those the Phrygian mood." With *hac* understand *sonante;* with *illis, sonantibus.* The music of the lyre and the flute are to succeed each other alternately: the strains of the former are to be grave and severe, such being the character of the Dorian mood; the music of the flutes, on the other hand, is to be of a wild and Bacchanalian character, in accordance with the Phrygian mood. See Notes, Ode iv. 1, 22; and 15, 30. *Barbarum*—Phrygian, or, according to some, Lydian, as opposed to Grecian.

7. *Actus, &c.—Neptunius dux*—"when the Neptunian chief, driven from the Sicilian strait," i.e., Sextus Pompeius, who boastingly styled himself the son of Neptune, because his father had once held the command of the sea; but was defeated by Agrippa, between Mylæ and Naulochus, near Messana, on the north coast of Sicily, and obliged to fly to Asia, B.C. 36.

10. *Servis amicus perfidis*—According to Dion Cassius (49, 19), the number of fugitive slaves who went over to Pompeius was so great, that the Vestal Virgins were accustomed to offer up prayers for a cessation of the revolt. Cp. Epode 4, 19.

11. *Romanus* refers to the Romans in the army of Antony.

12. *Emancipatus feminae*—"subjected as a voluntary slave to a woman," i.e., to Cleopatra.

13. *Fert, &c.—potest*—"bears the stake, and arms, as a soldier, and can yield obedience to withered eunuchs." The poet is indignant that Romans, hardy enough to endure the toils of military service, can be so wanting in spirit as to yield obedience to eunuchs. The Roman discipline compelled a soldier on march to carry, in addition to armour and provisions, a certain number of stakes (usually three or four), to be used in making encampments. *Spadonibus*—Cp. Ode i. 37, 9. According to Plutarch (Ant. 60), Mardion, Pothinus, Iras, and Charmion, had the chief direction of Cleopatra's affairs, (ὑφ' ὧν τὰ μέγιστα διοικεῖται τῆς ἡγεμονίας.)

15. *Turpe conopium*—"a vile Egyptian canopy." The *conopium,* (κωνωπεῖον, from κώνωψ, *culex,* a gnat), was a sort of canopy, or bed with mosquito-curtains, for the purpose of keeping off gnats and flies, used principally by the Egyptians, on account of the great number of these insects produced by the marshes of the Nile. To a genuine Roman the use of such an article appeared degrading effeminacy. In Juvenal, Sat. vi. 80, the penult of *canopeum* is long, in which case Bentley says it should always be spelled with an e. The corresponding Latin word is *culicare*—"a fly-net."

17. *At huc, &c.—citae* (=*citatae*)—"but to this side (i.e., away from Antony) the indignant Gauls turned two thousand horses, saluting Cæsar, and the sterns of hostile ships, rowed leftwise, lie in harbour." For *at huc frementes,* most MSS., and all the older editions, give *ad hunc frementes*—"enraged at him," i.e., at Antony, who is referred to, although not named, in the preceding verses. See the Introduction to Notes on Ode i. 37. In this construction the *ad* is understood to be separated from the verb by tmesis. Many MSS. also give *adhuc*—"besides." Fea conjectures *at hoc,* in the abl., Bentley, *ad hoc,* and others *ab hoc, &c.* Orelli gives *at hoc,* in the accus., after *frementes,* and objects to Bentley's *ad hoc,* that it usually signifies "besides," and not "at this." The objection, however, does not apply, if the preposition is understood to be taken with the verb. *Verterunt*—The penult is here said to be shortened by Systole, as in Sat. i. 10, 45.

18. The *Galli* are the Gallo-Grecians, or Galatians, who, under Deiotarus and Amyntas, went over to Octavianus a short time previous to the battle. In the motive, however, which Horace assigns for this step, there is more of bitter sarcasm than historical truth. With *canentes Caesarem,* compare Virg. Æn. vii. 698.

20. *Puppes sinistrorsum citae* is taken as a nautical phrase, and *sinistrorsum* understood to refer to the motion of the oars when the rowers keep their usual position, and impel the vessel stern foremost. Cp. πρύμναν κρούεσθαι, or ἀνακρούεσθαι. The ships also are supposed to have been backed into the harbour, not merely that their defection might be less apparent, but that they might be in readiness for action if required. Cp. Virg. Æn. vi. 5. Many, however, explain *sinistrorsum* with refer-

ence to the direction of the ships; but of these some take it as "towards Egypt," and others as "towards the shore." Both, of course, arrange the ships of Octavianus to suit their supposition. But after all, it may, for aught we know, signify "to larboard," or "to port," and the whole phrase denote, in colloquial language, "ships turned right about."

21. *Io Triumphe!*—See Notes, Ode iv. 2, 49. The poet, personifying Triumph, addresses it as a god, and complains of its tardy approach to celebrate this most glorious victory, which is to be ranked far before that of Marius over Jugurtha, in 106, and that of the Younger Scipio Africanus over Carthage, in 149, B.C. *Aureos currus*—The triumphal chariot was wont to be adorned with gold and ivory.

22. *Intactas (jugo)*—The Roman triumphs always ended with a sacrifice to Jove, and the victims, as in every other offering to the gods, were to be such as had never felt the yoke. Cp. Virg. Geo. iv. 540.

23. *Nec Jugurthino, &c.—condidit*—"thou didst neither bring back a leader equal to him from the war with Jugurtha, not even Africanus, unto whom valour reared a monument upon the ruins of Carthage." See Notes, Ode iv. 8, 17.

27. *Terra*—There was no land engagement, as the forces of Antony, after having in vain waited his arrival for seven days, surrendered to the conqueror. *Punico lugubre mutavit sagum* is an hypallage for *mutavit Punicum sagum lugubri sago*—"has changed his purple robe for one of mourning." See Notes, Ode i. 16, 25. The *sagum* was a coarse woollen cloak worn by the common soldiers, as exhibited by the cut appended to the Note on Ode ii. 16, 9. *Punicum sagum*, however, is here equivalent to *paludamentum*, an officer's military cloak, which was larger, and of a finer fabric. It was sometimes white, and sometimes of a purple or scarlet colour. It is represented by the cut affixed to the Note on Epode 4, 20.

29. *Centum—urbibus*—Ἑκατόμπολιν—Cp. Ode iii. 27, 33. No accurate accounts had as yet reached the capital, either respecting the details of the fight itself, or the ulterior movements of Antony.

30. *Ventis—non suis*—"with unpropitious winds." Cp. Ovid, Trist. iii. 5, 4.

31. *Exercitatas—Noto*—"agitated by the southern blast." As regards the Syrtes, see Notes, Ode i. 22, 5, and ii. 6, 3.

33. *Capaciores*—"larger," than usual. *Scyphos*—See Notes, Ode i. 20, 2.

35. *Fluentem nauseam*—"the rising qualm," which was to be corrected by the pungent Cæcuban.

36. *Metire*—See Notes, Ode iii. 19, 11.

37. *Rerum*—"for the interests."

38. *Lyaeo*—See Notes, Ode i. 7, 22.

EPODE X.—Dicolos Distrophos. Metre—The Second Iambic, of which the first verse is an Iambic Trimeter, or Senarius, and the second an Iambic Dimeter, or Quaternarius; thus—

1. ⏓ – ⏑ – | ⏓ – ⏑ – | ⏓ – ⏑ ⏓ or ⏓ – | ⏑ – | ⏓ – | ⏑ – | ⏓ – | ⏑ ⏓
2. ⏓ – ⏑ – | ⏓ – ⏑ ⏓ or ⏓ – | ⏑ – | ⏓ – | ⏑ ⏓

SUBJECT—Maledictions against Mævius, a wretched poet about to embark for Greece, followed by the promise of a sacrifice to the storms if they will cause him to suffer shipwreck.

Mævius had also unfortunately incurred the resentment of Virgil. Cp. Ecl. iii. 90. This Epode is supposed to have been written B.C. 41, shortly after Horace gained the friendship of Virgil, and it forms a striking contrast to Ode i. 3.

1. *Mala, &c.—Maevium*—"the vessel, loosened from her moorings, sails forth under evil auspices, bearing, as she does, the loathsome Mævius." Cp. Ode i. 15, 5.

3. *Utrumque—latus (ejus)*—"both her sides."

4. *Auster*—The poet, to insure a tempest, calls for various contrary winds—*Auster*, *Eurus*, and *Aquilo*. Cp. Ode i. 3, 4.

5. *Niger—Eurus*—Cp. Ode i. 5, 7; 7, 15; and iii. 7, 1. *Inverso*—Cp. Virg. Æn. i. 43.

7. *Quantus*—"with as great fury as," i.e., with all the fury it has, when, &c.

8. *Frementes*—"shaking," or "waving to and fro beneath the blast." Cp. Ode iii. 27, 23.

9. *Sidus amicum*—"the star friendly to mariners," i.e., the Dioscuri. See Notes, Ode i. 3, 2.

10. *Orion*—See Notes, Ode i. 28, 21.

13. *Pallas*—Minerva is said to have destroyed the vessel that bore the Oïlean Ajax from Troy, and to have caused the shipwreck of the Grecian fleet off the promontory of Caphareus in Eubœa, in consequence of the insult which Ajax had offered in her temple to Cassandra. Cp. Virg. Æn. i. 39, and Hom. Odys. iv. 499, &c.

15. *Sudor*—Cp. Ode i. 15, 9.

16. *Pallor luteus*—See Notes, Ode iii. 10, 14.

17. *Non virilis ejulatio*—"unmanly wailing." Cp. Epode 16, 39.

18. *Aversum ad Jovem*—"to unpropitious Jove."

19. *Ionius, &c.—noto*—"when the Ionian sea, bellowing with the rainy South." Cp. Ode iii. 10, 5, and 29, 57. *Sinus* is applied to the Ionian sea, in consequence of its numerous gulfs on the western shores of Greece. In this line the first half foot is a tribrach.

21. *Opima—praeda*—"a dainty (or rich) prey." *Quod si*—"if then," or "but if."

24. *Tempestatibus*—A black lamb was sacrificed to the Storms and Tempests, and a white one to the Western Wind. Cp. Virg. Æn. iii. 120, and v. 772.

EPODE XI.—Dicolos distrophos: Metre—The Third Archilochian, of which the first verse is an Iambic trimeter, or Senarius, and the second an Elegiambic; thus—

1. ⏒ – ⏑ – | ⏒ – ⏑ – | ⏒ – ⏑ ⏓ or ⏒ – | ⏑ – | ⏒ – | ⏑ – | ⏒ – | ⏑ ⏓
2. – ⏑ ⏑ – ⏑ ⏑ ⏓ | ⏒ – ⏑ – | ⏒ – ⏑ ⏓
or – ⏑ ⏑ | – ⏑ ⏑ | ⏓ ‖ ⏒ – | ⏑ – | ⏒ – | ⏑ ⏓

The second verse of each couplet is an asynartete, and the reverse of the Iambelegiac in Epode 13. See lines 24 and 26. In some editions, also, it is printed as two separate lines.

Subject—The poet's confessions regarding love: he is unable to resist its influences, though it has often caused him to be ashamed, and lose his taste for writing lyrics.

Addressed to Pettius, an old friend, and perhaps an early patron. In some MSS., and in several editions, his name is spelled Pectius; but he is otherwise unknown. Kirchner supposes it to have been written in 37, and Franke in 34, or in 33, B.C.

2. *Percussum*=πληγέντα. Some MSS. give *perculsum*.

5. *December*—By Synecdoche for *annus*. Cp. Virg. Æn. v. 626.

6. *Inachia*—A fictitious name: the person referred to is not known. Some MSS. give *Inachiam*. Cp. Epode 12, 14, 15. *Silvis honorem decutit*—"shakes their leafy honours from the woods." Cp. Ode i. 17, 16; Virg. Geo. ii. 404.

8. *Fabula quanta fui*—"what a subject of conversation I have been!" Cp. Epist. i. 13, 9. *Conviviorum, &c.—spiritus*—"it repents me too of those entertainments, at which dejection and silence discovered the lover, and the sigh heaved from the depth of my heart."

11. *Contrane, &c.—ingenium?*—"is it fair that shining abilities, on the part of a man of humble means, should be of no avail against money?" See Notes, Epode 8, 1, and Ode i. 1, 18. This is one of the confidential complaints, which the poet used to make to Pettius, when wine disclosed the secrets of his heart.

12. *Applorans tibi*—Cp. προσολοφύρεσθαί τινι. *Apploro* is seldom used.

13. *Simul (ac), &c.—loco*—"as soon as the unblushing god (i.e., Bacchus) had removed from their place the secrets of my heart, warming under the influence of the too cheering undiluted wine." See Notes, Ode i. 18, 8, and iii. 19, 11. In Ode i. 27, 3, when the poet's object was to discourage quarrelling, Bacchus is styled *Verecundus*, "modest." With *calentis*, in a literal translation, understand *mei*, "the secrets of *me* warming," &c.

15. *Quod si, &c.—pudor*—"but if indignation, unrestrained, boil up in my bosom, so as to dissipate to the winds these unsatisfactory remedies, which in no respect alleviate my unfortunate wound, my shame, being removed, shall cease to vie with unequal rivals," i.e., I shall no longer blush at yielding the prize to wealthier rivals, who are inferior to me in talent. For *inaestuet*, some MSS. give *inaestuat*.

16. *Libera bilis*—Cp. Epode 4, 10. *Ingrata*, ἀχάριστα. *Ventis dividat*—Cp. Ode i. 26, 1.

17. The *fomenta* are the company, the complaints, and philosophical reflections, with which the poet sought to bear up against Inachia's neglect, until his indignation could no longer be repressed, and he had resolved to abandon her for ever. Cp. Epist. i. 3, 26.

18. *Imparibus*—See Notes, Ode i. 8, 13.

19. *Ubi haec, &c.—laudaveram*—"when, with stern resolve, I had praised these sentiments in thy presence." *Palam* is not merely used as an adv., but is sometimes also, as it is here, a prep. governing the abl. Cp. Livy, vi. 14, *palam populo;* Ovid, Ars Am. ii. 549; Trist. v. 10, 49, *me palam*.

20. *Jussus (a te). Ferebar incerto pede*—"I was carried with wavering footstep." The poet's resolution soon fails, and, on endeavouring to go home, in compliance with the admonition of his friend, he finds himself once more at the gate of Inachia. Cp. Tibullus, ii. 6, 11.

22. *Quibus lumbos et infregi latus*—"on which I once bruised my loins and side." Cp. Ode iii. 10, 2.

23. In this line the first half of the third double foot is an anapæst.

26. *Libera, &c. — graves* — "candid (or freely expressed) advices, nor severe (or weighty) reproaches."

27. In this line the first half foot is a tribrach.

28. *Teretis pueri*—"for a plump youth." See Notes, Ode i. 1, 28. *Renodantis*—"tying up," or "braiding," like a girl. Cp. Ode ii. 11, 24.

EPODE XII.—Dicolos distrophos: Metre—The Alcmanian, of which the first verse is a Hexameter, and the second a Dactylic Tetrameter Catalectic, or the four last feet of a Hexameter; thus—

1. = ⏓ ⏑ | = ⏓ ⏑ | = ⏓ ⏑ | = ⏓ ⏑ | – ⏑ ⏑ | – ⏒
2. = ⏓ ⏑ | = ⏓ ⏑ | – ⏑ ⏑ | – ⏒

Addressed to a lascivious old woman, and composed, according to some, in 39, and according to others in 35, B.C. It had been better, however, that it had not been composed at all.

1. *Barris*—"monsters," lit., "elephants," the roaring of which is called *barritus*.

2. *Tabellas*—"love-letters."

5. *Polypus*—Cp. Sat. i. 3, 40. In both places the first syllable is made long, though properly short. *Hircus*—Cp. Epist. i. 5, 29.

7. *Victis*—A dissyllable. Cp. Lucretius iii. 386.

21. *Muricibus Tyriis iteratae*—See Notes, Ode ii. 16, 35, and compare Ovid, Ars Am. iii. 170.

EPODE XIII.—Dicolos distrophos: Metre—The Second Archilochian, of which the first verse is a regular Hexameter, and the second an Iambelegiac; thus—

1. = ⏒ ⏑ | = ⏒ ⏑ | = ⏒ ⏑ | = ⏒ ⏑ | — ⏑ ⏑ | — ⏓
2. ⏒ — ⏑ — | ⏒ — ⏑ ⏓ | — ⏑ ⏑ — ⏑ ⏑ ⏓
or ⏒ — | ⏑ — | ⏒ — | ⏑ ⏓ ‖ — ⏑ ⏑ | — ⏑ ⏑ | ⏓

The 13th verse is spondaic. The second in each couplet is the reverse of the Elegiambic in Epode 11; and in some editions it is written as two lines.

Subject—While the storm is raging without, let us anoint ourselves, and in the enjoyment of the present, dispel anxieties about the future, by means of generous wine and music, in accordance with the advice of the Centaur Chiron to his illustrious pupil Achilles.

This convivial song is addressed to a party of friends, and may be compared with Ode i. 9 and 7. The date of composition is quite uncertain.

1. *Coelum contraxit*—"has condensed (or narrowed the compass of) the sky," by lowering and contracting the clouds.

2. *Deducunt Jovem*—Jupiter, or the generating principle in the atmosphere, was poetically represented by the ancient Romans as coming down with the rain to fructify the ground, and hence *Jupiter* came frequently to be used for the atmosphere. Cp. Ode i. 1, 25; Virg. Ecl. vii. 60; Geo. ii. 325, &c.; and Lucretius, i. 251. *Siluae* is a diæresis, on account of the metre, for *silvae*, as in Ode i. 23, 4.

3. *Threïcio Aquilone*—See Notes, Ode ii. 20, 13, and iv. 12, 2. *Rapiamus, &c.—dic*—"friends, let us seize the opportunity which the day presents" Cp. Ode iii. 8, 27. For *amici*, Bentley proposes *amice*, to correspond with *tu* in line 6.

4. *Virent*—Cp. Ode i. 9, 17; Ovid, Fast. v. 274; and Virg. Æn. vi. 304.

5. *Obducta solvatur fronte senectus*—"let the gloom or gravity of age, with its clouded brow, be relaxed." Cp. Juvenal, Sat. ix. 2. This figurative use of *senectus* is rare, its place being supplied by the kindred term *senium*.

6. *Tu* applies to the "master of the feast," *convivator*, rather than to the "cup-bearer," *pincerna*. *Torquato*—See Notes, Ode iii. 21, 1. *More*—Cp. Ode iii. 21, 6, and 28, 7.

7. *Cetera mitte loqui*—"cease to talk of other things." Cp. Ode i, 9, 9. *Deus, &c.—vice*—"perhaps the deity will, by a kind change, restore what now disquiets thee to its former state." Cp. Suet. Oct. 28, *Ita mihi salvam ac sospitem rempublicam sistere in sua sede liceat.*

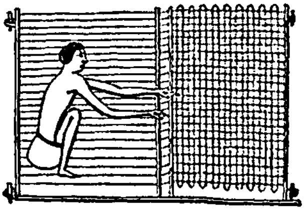
8. *Achaemenio*—See Notes, Ode iii. 1, 44, and ii. 11, 16. Some MSS. give *Achaemenia*. The former is to be preferred, as *nardum* is neuter. Cp. Epode 5, 59.

9. *Cyllenea*—"Cyllenean," being invented by Mercury, who was born on Cyllene, a mountain in the north of Arcadia, on the borders of Achaia. Cp. Ode i. 10, 6.

12. *Invicte*—Cp. Virg. Æn. vi. 365, and viii. 293.

13. *Assaraci tellus*—"the land of Assaracus," i.e., Troy, Assaracus being the son of Tros, and grandfather of Anchises the father of Æneas. Cp. Hom. Il. xx. 232.

15. *Certo subtemine*—"by a sure thread," i.e., "by a thread that fixes thy destiny." For *certo subtemine*, Bentley recommends *curto subtemine* — "by a short thread." *Subtemen* is properly the *woof* or *weft*, i.e., the cross threads which are inserted into the warp *(stamen)*. The following cut represents an Egyptian in the act of weaving.



18. *Deformis, &c.—alloquiis*—"the sweet soothers of disfiguring (or unsightly) melancholy." *Alloquia*=παραμύθια. Cp. Ovid, Trist. i. 8, 17, and Catullus, 38, 5, *Qua solatus es allocutione?* Bentley supplies *ac* after *aegrimoniae*, and takes *dulcibus alloquiis* in its literal signification—"by pleasant conversations," and makes *malum* govern *aegrimoniae.*

EPODE XIV.—Dicolos distrophos: Metre—The First Pythiambic, of which the first verse is a regular Hexameter, and the second an Iambic dimeter; thus—

2, = ⏒ ⏑ | = ⏒ ⏑ | = ⏒ ⏑ | = ⏒ ⏑ | — ⏑ ⏑ | — ⏓
2. ⏓ — ⏑ — | ⏓ — ⏑ ⏒ or ⏓ — | ⏑ — | ⏓ — | ⏑ ⏓

SUBJECT—Horace apologizes to Mæcenas for not having sooner fulfilled his promise to write him an Iambic poem; and, in his usual style, apparently makes the apology supply the place of the omission, which he ascribes to the all-engrossing power of love. See Notes, Odes i. 6. A similar excuse is urged in Epode 1.

1. Order of construction: *Candide Maecenas, occidis (me) saepe rogando, cur mollis inertia diffuderit tantum oblivionem imis sensibus, ut si traxerim, arente fauce, pocula ducentia Lethaeos somnos.* With *imis sensibus*, compare Virg. Ecl. 3, 54.

3. *Pocula Lethaeos ducentia somnos*—"cups that bring on Lethæan slumbers," i.e., the waters of Lethe, which were said to cause forgetfulness (λήθη).

4. *Arente fauce*—"with parched throat," is equivalent to *avide*. *Traxerim*=*duxerim*. Cp. Ode i. 17, 21, and iv. 12, 14.

6. *Deus*—The god of love, Cupid. *Nam* is elliptical. No effeminate indolence, no forgetfulness like that produced by the waters of Lethe, is to blame; "*for* a god, a god forbids me," &c.

7. *Carmen*—Some think that Horace here refers to the Epodes as a volume. If so, one would have expected *carmina*, and the phrase in the next line does not necessarily imply more than one ode.

8. *Ad umbilicum adducere*—"to bring to an end." Cp. Martial, iv. 91, 1. Among the Romans, when a book was finished, the separate sheets of paper or parchment on which it was written were glued together, so as to form one long sheet. To the end of this was attached a small cylinder or rod, around which it was rolled up like a map. The extremities were smoothed, and the ends of the roller were frequently painted. In this state the work was literally styled a *volumen*. The roller, from being in the centre, was called *umbilicus* (ὀμφαλός), "the navel;" and its extremities *umbilici*, or, when painted, *umbilici picti*. Ornamental knobs *(bullae)* were also sometimes affixed to the *umbilici*, and termed *cornua*. The phrase denotes "to finish," because when the roller was put on the work was done.

9. *Bathyllo*—See Notes, Ode ii. 4, 7. Anacreon, though a native of Teos, lived many years at Samos, with Bathyllus, under the protection of Polycrates. See Notes, Ode iv. 9, 9.

12. *Non elaboratum ad pedem*—"in simple measure." Cp. ἀφέλεια.

13. *Quod si, &c.—tua*—"but if no brighter flame kindled besieged Ilium, rejoice in thy happy lot," i.e., if thy Terentia is as fair as the Grecian Helen, whose beauty caused the siege and conflagration of Troy, then art thou, Mæcenas, a happy man. *Quod si* may here be translated "but since" See Notes, Carm. Sec. 37. *Ignis*—Cp. Ode i. 27, 14, 20, and iv. 9, 10.

16. *Macerat*—"consumes." Cp. Ode i. 13, 4.

EPODE XV.—Dicolos distrophos: Metre—The First Pythiambic, of which the first verse is a regular Hexameter, and the second an Iambic dimeter; thus—

1. =́ ⏕ ⏑ | =́ ⏕ ⏑ | =́ ⏕ ⏑ | =́ ⏕ ⏑ | –́ ⏑ ⏑ | – ⏒
2. ⏒ – ⏑ – | ⏒ – ⏑ ⏕ or ⏒ – | ⏑ – | ⏒ – | ⏑ ⏒

SUBJECT—The poet reproaches Neæra with infidelity, reminds her of her vows, and predicts her inconstancy to his wealthier rival.

She is again mentioned in Ode iii. 14, 21, as a beautiful singer. The name is fictitious, and in Greek, νέαιρα, denotes "the Younger." Franke supposes it to have been written in 33, Weber in 32 or 31, and Grotefend in 38, B.C.

2. *Inter minora sidera*—Cp. Ode i. 12, 47, *Velut inter ignes Luna minores*. *Sidus* is properly "a constellation."

3. *Magnorum*—See Notes, Ode iii. 25, 6.

4. *In verba mea*—"to the form of words which I dictated." *Jurare in verba*, which is to swear allegiance according to a form prescribed by another, who was hence said *praeire verbis*, refers primarily to the *Sacramentum*, or "military oath," of which the formal words *(concepta verba)* were repeated by one, while the remainder responded as they passed in succession, IDEM IN ME. Cp. Epist. i. 1, 14.

5. *Atque*=*quam*, after a comparative. Cp. Sat. i. 1, 46; 2, 22; 5, 5, 6, 130; 10, 34 and 59; ii. 3, 241 and 270; 7, 96; and Virg. Æn. iii. 561. *Hedera*—Cp. Ode i. 36, 20, and Catullus, 61, 33.

6. *Lentis*—"with her pliant." Cp. Virg. Ecl. 3, 38.

7. *Infestus*—Cp. Virg. Ecl. 6, 76, and Æn. i. 607. *Orion*—See Notes, Ode i. 28, 21.

9. *Intonsosque, &c.—capillos*—"and the breeze should agitate the unshorn locks of Apollo." See Notes, Ode i. 21, 2.

11. *Dolitura, &c.—virtute*—"destined deeply to grieve at my firmness of resolve."

12. *Flacco*—See Notes, Ode iv. 6, 43. *Viri*—Cp. Terence, Eun. i. 1, 21, *Sentiet (Thais) qui vir siem*; and i. 2, 74, *Eu noster! laudo, tandem perdoluit: vir es.*

15. *Nec semel, &c.—formae*—"nor will my determination yield to thy beauty, when once it has become odious in my eyes," i.e., if I once hate thee for thy perfidy, that hatred will be lasting. Cp. Cicero, Sest. 58, *Cui nos offensi invisique fuerimus.*

16. *Si certus intrarit dolor*—"if a firm and indignant resolution shall have once entered my breast."

17. *Et tu* is the reading of the best MSS., but some give *at tu*. *Tu* refers to his rival.

18. *Superbus*—"exulting." Cp. Epode 4, 5.

19. *Sis—licebit*—Cp. Ode i. 28, 35; iii. 27, 13; and Sat. ii. 2, 59.

20. *Pactolus*—A river of Lydia, fabled to have golden sands, like the Tagus, Hebrus, Padus, and Ganges.

21. *Fallant* = *lateant*. *Renati*—"who again and again sprang up into existence." See Notes, Ode i. 28, 10.

23. *Nirea*—See Notes, Ode iii. 20, 15.

EPODE XVI.—Dicolos distrophos: Metre—The Second Pythiambic, of which the first verse is a regular Hexameter, and the second an Iambic trimeter, or Senarius; thus—

1. — ⏓ ⏑ | — ⏓ ⏑ | — ⏓ ⏑ — ⏓ ⏑ | — ⏑ ⏑ | — ⏓
2. ⏓ — ⏑ — | ⏓ — ⏑ — | ⏓ — ⏑ ⏓ or ⏓ — | ⏑ — | ⏓ — | ⏑ — | ⏓ — | ⏑ ⏓

In this Epode there are thirty-three pure Iambics, and the seventeenth line is spondaic.

Subject—The poet predicts to the Roman people, who had been victorious over every foreign foe, the suicidal consequences of their protracted wars against themselves, and gives a glowing description of the Islands of the Blessed, to which he sarcastically urges the better portion of the community to emigrate for safety, after having, like the Phocæans, bound themselves by an oath, that they would never return to their fated country.

Supposed to have been written soon after the poet's return from Philippi, on the commencement of the Perusian War, between Octavianus and L. Antonius, B.C. 40.

1. *Altera, &c.—aetas*—"a second age is now wasting away in civil wars," since they commenced between Marius and Sulla, B.C. 88. According to Herodotus, ii. 142, there are three γενεαὶ (*aetates*), "generations," in a century.

2. *Suis, &c.—ruit*—"Rome herself, too, is falling by her own strength." Cp. Propertius, iii. 15, 60.

3-9. The order of construction is, (*Nos*,) *impia aetas, devoti sanguinis, perdemus* (*eam*) *civitatem, quam neque, &c.* *Marsi*—The Marsic, or Social War, which began in 90, and ended in 88, B.C., has the first place assigned to it, as being the most fraught with danger to the Republic.

4. *Minacis aut Etrusca Porsenae manus* alludes to the efforts of Lars Porsena, king of Clusium, on behalf of the banished Tarquins, B.C. 508. In Silius, vii. 391, 480, and x. 484, *Porsena*, as it is here, is spelled with one *n*, and the penult is short; but in Virg. Æn. viii 646, it has two *n*'s, and, of course, the penult is long by position.

5. *Aemula nec virtus Capuae*—"nor the rival strength of Capua." After the overthrow of Cannæ, B.C. 216, as it would seem from Livy, Capua aimed at the empire of all Italy. Cp. Livy, xxiii. 6. *Spartacus*—See Notes, Ode iii. 14, 19.

6. *Novisque rebus infidelis Allobrox*—"and the Allobroges, faithless in time of seditions." *Novis rebus* is an abl. of time, and understood to refer primarily to the Catilinarian conspiracy, B.C. 63, when the Allobroges had ambassadors at Rome asking redress for certain grievances of which they complained. After long hesitation, they first agreed to P. Lentulus Sura that they would favour the cause of the conspirators, but afterwards betrayed it to Q. Fabius Sanga. Cp. Sallust, Cat. 41. Their country was situate in the south of Gaul, between the Rodanus (*Rhone*) and Isara (*Isere*).

7. *Caerulea—pube*—"with its blue-eyed youth." Cp. Tacitus, Germ. iv., *Truces et caerulei oculi, rutilae comae, magna corpora.* *Germania*—particularly the Cimbri and Teutones, who were vanquished, by C. Marius and Q. Catulus, B.C. 101.

8. *Abominatus* is used passively. Cp. Ode i. 1, 25.

9. *Impia—aetas*—"an unfeeling generation." *Devoti sanguinis*—"of devoted blood," i.e., whose blood is devoted to destruction, as a punishment for the crimes of their fathers.

11. *Barbarus*—"a foreign foe." This may or may not refer to the auxiliaries of Antony. *Insistet*—"shall trample upon," with contempt. *Insistere* frequently governs the accusative. Cp. Virg. Æn. vi. 563. Usually, however, it governs the dative, or is followed by the ablative, with *in*. *Urbem*—"the city," for "the place where the city stood." Cp. Ezekiel xxvi. 11.

13. *Quaeque, &c.—Quirini*—"and the bones of Romulus, which lie concealed from winds and suns." According to Varro, the tomb of Romulus was behind the Rostra. There is something naturally revolting in the idea of violating sepulchres.

15. *Forte, &c.—laboribus*—"if perchance ye all in common, or, at all events, the better-disposed portion of you, are inquiring what is of use (lit. for us to be free) to free us from these dreadful calamities." *Forte* = *si forte* in prose, as in Sat. ii. 5, 74, and Epist. i. 6, 56. *Melior pars* are those who hold civil conflicts in abhorrence, and who feel for the miseries of their country.

16. *Carere* = *ut nos careamus* in prose, after *expediat*. There should be only a semicolon, or a colon, after *laboribus*, not a full stop.

17. *Phocaeorum, &c.—proprios*—"as the people of Phocæa, after having bound themselves by solemn imprecations, fled from their fields and their homes." Porphyrion makes *execrata* govern *agros*. Cp. Columella, i. 3, *Sedes suas profugerent*. The Phocæans, a people of Ionia, when their city was besieged by Harpagus, B.C., 534, rather than submit to the power of Cyrus, abandoned, their city binding themselves by an oath, and by solemn imprecations, not to return

before a mass of burning iron, which they threw into the sea, should rise and float on the surface. Cp. Herodotus, i. 165.

21. *Pedes*—Cp. Ode iii. 11, 49.
22. *Protervus*—Cp Ode i 26, 2.

25. *Sed juremus in haec (verba)*—See Notes, Epode 15, 4. In the oath recommended stones are substituted for iron. *Simul (ne), &c.—nefas*—"that we shall be permitted to return whenever these stones shall rise from the bottom of the sea, and swim back to the surface of the water."

27. *Domum*—"to our country." *Quando Padus Matina laverit cacumina*—"when the Po shall wash the Matinian summits," i.e., when the Po, in the north, shall wash the summits of Matinus *(Matinata)*, a mountain and promontory in Apulia, near Mons Garganus, in the south-east of Italy. Cp. Ode i. 28, 3, and iv. 2, 27.
29. *Proruperit*—"shall have burst forth." Bentley proposes *procurrerit.*
30. *Monstra junxerit*—"shall form unnatural unions."
31. *Juvet ut*—"so that it may delight." *Subsidere*—"to couch."
33. *Credula*—"persuaded of their safety." *Ravos*—See Notes, Ode iii. 27, 3. Some MSS. give *flavos;* others, *saevos;* and Lambinus, *fulvos.*

34. *Laevis*, λεῖος—"become smooth," i.e., become smooth as a fish, from having been rough and shaggy.
35. *Haec exsecrata*—"having sworn to the performance of these things, under solemn imprecations."
37. *Aut pars indocili melior grege*—"or that portion which is wiser than the stupid (or illiterate) crowd." *Mollis, &c.—cubilia* "let the faint-hearted and desponding press these ill-omened couches," i.e., continue to dwell in this ill-omened city.

39. *Muliebrem tollite luctum*—"away with womanish grief," i.e., quit yourselves like men, and shed no tears on the eve of your departure. *Tollite=pellite*—Cp. Epist. i. 12, 3.

40. *Etrusca praeter et volate litora*—"and fly past the Etruscan shores," and coast along to the Atlantic.
41. *Nos manet Oceanus circumvagus*—"the circumambient ocean awaits us." *Circumvagus* is equivalent to the Homeric ἀψόῤῥοος πάντα κυκλῶν. *Arva, &c.—insulas, &c.*—"let us seek the fields, the blessed fields, and the rich isles," &c., where there will be plenty of money and nothing to do! The poet is understood to refer to Madeira and the Canaries; and the recommendation to have been suggested by the proposal of Sertorius to his followers, when he was unsuccessful in Spain, about B.C. 82. Cp. Plutarch. Sertor. 8, and Florus, iii. 22, and see also Notes, Ode iv. 8, 27.
43. *Cererem*—"corn"=*frumentum*, as *Neptunus*, in Epode 17, 55=*mare.* *Inarata*—"without being ploughed," as in the golden age.
46. *Suamque, &c.—arborem*—"and the dark (i.e., the ripe) fig graces its own (i.e., the natural or ungrafted) tree."
48. *Crepante pede*—"with purling footstep," i.e., with a pleasant murmur.

50. *Tenta*—"distended." Cp. Virg. Ecl. 4, 21. *Amicus* refers to the friendly feelings with which, to the eye of the poet, the flock is supposed to bestow its gifts upon the master.
51. *Vespertinus*—"at evening." See Notes, Ode i. 2, 45, and compare Virg. Geo. iii. 537
52. *Neque, &c.—humus*—"nor does the high ground heave with snakes," and consequently the hills may be reclined on, or traversed without alarm. The heavings of the serpents when they move are here poetically attributed to the ground. Cp. Virg. Geo. ii. 153. Doering here inserts *nulla nocent, &c.—impotentia*, which in all the MSS. come after line 60, *Laboriosa nec cohors Ulixei.* They are more Horatian without the transposition. Cp. Notes, Epode 2, 10.
53. *Ut, &c.—imbribus*—"how neither rainy Eurus wastes the fields with excessive showers," &c. Cp. Homer's description of Elysium (Odys. iv. 566, &c.), and with *mirabimur ut*, compare Ode iii. 4, 13.

56. *Utrumque temperante*—"controlling each extreme," i.e., the rainy cold and scorching heat.
57. *Non huc, &c.—pinus*—"the pine has not sped hither with an Argoan band of rowers," i.e., the Argo never visited these happy regions to introduce the corruptions of other lands.
58. *Impudica Colchis*—"the immodest Colchian maid" is Medea, who manifested a want of female modesty, in abandoning her home along with Jason and the Argonauts. See Notes, Ode ii. 13, 8.

59. *Cornua*—"their sail-yards," lit. "the extremities of their sail-yards," *antennarum* being understood. The manner of using them is illustrated by the cut affixed to the Note on Ode i. 3, 7.
60. *Laboriosa cohors Ulixei*—"the much-toiled band of Ulysses," who, in Homer, is frequently styled πολύτλας.
61. *Nulla nocent pecori contagia*—A proof of the salubrity of the climate. *Nullius astri aestuosa impotentia*—"the scorching violence of no star." See Notes, Ode iii. 3, 9.

63. *Jupiter, &c.—secula*—"Jupiter set apart these shores for a dutiful race, when he alloyed the golden age with brass; when, after this, he hardened with iron the brazen age," i.e., when the brazen and the iron had succeeded to the golden age.

65. *Quorum seculorum &c.—fuga*—"from which ages an auspicious escape is granted to the pious, according to my prediction."

EPODE XVII.—Monoclos: Metre—The First Iambic, composed throughout of Iambic Trimeters, or Senarii; thus—

⏓ — ⏑ — | ⏓ — ⏑ — | ⏓ — ⏑ ⏒ or ⏓ — | ⏑ — | ⏓ — | ⏑ — | ⏓ — | ⏑ ⏒

Subject—An ironical recantation of Epode 5, and Sat. i. 8, with Canidia's affectedly indignant reply.

See introduction to Epode 5. The date of composition is unknown. Grotefend places it as early as 39, and Weichert as late as 25, B C.

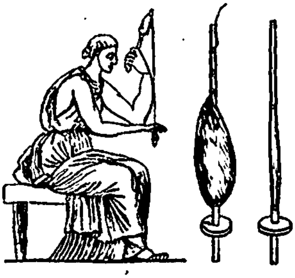
1. *Jam jam, &c.—scientiae*—"now, now, I yield submissively to thy mighty art," i e., I acknowledge and submit to thy power, mighty sorceress. *Dare manus* is properly said of the vanquished, when they offer their hands to be bound by the victors on the field of battle.

2. *Regna, &c. — carminum* — "by the realms of Proserpina, and by the power of Hecate, not to be provoked with impunity (ἀκίνητα), and by thy books of enchantments," &c. The poet here adjures Canidia by the things which she most revered, and with which, as a sorceress, she was supposed to be most conversant.

5. *Refixa—devocare sidera*—"to loosen and call down the stars," lit. "to call down the loosened stars." Most MSS., for *refixa*, give *defixa*, which some translate "spell-bound," and others as equivalent to *affixa*—"that have been fixed in."

6. In this line the first half foot is a dactyl.

7. *Citumque, &c.—turbinem*—"and turn backward, do turn, thy swift-revolving wheel." *Turbo* is here the "magic reel," which was especially used for the recovery of unfaithful lovers, and, in Greek was styled ῥόμβος, or ἴυγξ. To this a thread, or series of thrums (*licia*) was attached, and when wound round, was supposed to attract the individual who was the subject of the ceremony. Horace therefore intreats Canidia to reverse her reel, that he might be freed from the spell in which she had bound him. *Turbo* is frequently used for *verticillus* (στροφίγγιον), the *whorl*, or *whirl*, of a spindle (*fusus*), and is exhibited in the following cut, which illustrates the ancient mode of spinning with the distaff (*colus*).



8. *Movit (ad misericordiam)*—The poet heightens the ridicule of the piece, by citing Achilles and Circe as examples of imitation or the worthless Canidia. *Nepotem Nereium*—"Achilles, his mother Thetis being the daughter of Nereus. *Telephus*—The king of Mysia, who opposed the landing of the Greeks when they came to the Trojan war, about B C. 1194, and in doing so was wounded by the spear of Achilles. Advised by Apollo, he repaired to the Grecian camp. Achilles, moved to compassion by his prayers, healed him with the rust of the spear that had inflicted the wound; and he, in return, showed the Greeks the road to Troy. Cp. Propertius, ii. 1, 63, *Mysus et Haemonia juvenis qua cuspide vulnus Senserat, hac ipsa cuspide sensit opem.*

11. *Unxere, &c.—Hectorem*—"the Trojan matrons anointed the corpse of Hector, slaughterer of heroes, originally doomed to voracious birds and dogs," in consequence of the relenting of Achilles at the supplications of Priam.

12. In this line the first half foot is a dactyl; the third and fourth are tribrachs.

14. *Pervicacis—Achillei*—"of the inflexible Achilles." See Notes, Ode i. 6, 6.

15. *Setosa, &c.—membra*—"the rowers of the much-toiled Ulysses divested their bristly limbs of the hard skins of swine, with the consent of Circe," the famous sorceress of Æaea, who, according to the fable, first transformed the followers of Ulysses into swine, and afterwards, at the intercession of their chieftain, restored them to their natural shape. Cp. Hom. Odys x. 388, &c.

17. *Tunc, &c.—honor*—"then reason and speech imperceptibly returned, and well-known dignity glided back into their looks." For *relapsus*, some MSS. give *relatus*; and *honor* refers to the dignity of the human countenance, in contrast to the degraded aspect of swine. Cp Virg. Æn. i. 591.

20. *Multum*—Cp. Ode i 25, 5 *Institoribus*—Cp. Ode iii. 6, 20.

21. *Et verecundus color*—"and its blushing complexion."

22. *Reliquit, &c.—lurida*—"has left behind only bones covered with livid skin," i.e., has left me a mere skeleton.

23. *Tuis, &c.—odoribus*—"my hair is become white by the force of thy scented drugs," i e., by means of thy incantations.

24. *Reclinat*—"relieves," or "eases," lit. "unbends."

25. *Neque est*—οὐδ' ἔστιν, or οὐδ' ἔξεστιν—"nor is it allowed me."

26, *Levare, &c.—praecordia*—"to relieve by respiration my distended lungs."

27. *Negatum (a me)*—"what I once denied."

28. *Sabella, &c.—naenia*—"that Sabellian incantations disturb the breast, and that the head splits asunder by a Marsian song." The poet here applies to human beings

what was thought, in the popular belief, to happen to snakes. Cp. Virg. Ecl. 8, 71; Ovid, Med. Fac. 39, *Nec mediae Marsis finduntur cantibus angues;* Am. ii. 1, 25; Met. vii. 203. The Sabellians and Marsi were famed for their skill in magic. Cp. Sat. i. 9, 29, and see Notes, Epode 5, 76. By the former are here meant the Sabines generally. See Notes, Ode iii. 6, 38. *Naenia* is used for "a charm," also by Ovid, Fast. vi. 142, and Ars Am. ii. 102.

31. *Hercules*—See Notes, Epode 3, 17.

33. *Virens*—"lurid," with reference to the colour of the sulphurous flames of the volcano. Lambinus takes it in the sense of "undying," and Peerlkamp "shining." Some MSS. also give *furens*, and others *urens*. *Tu donec, &c.—Colchis*—"a living laboratory, thou glowest against me with the magic drugs of Colchis, until I, become a dry cinder, shall be borne along by the insulting winds." See Notes, Ode ii. 13, 8.

36. *Quod stipendium*—"what ransom?" or "what atonement?"

39. *Centum juvencos* = ἑκατόμβην—"a hetacomb of bullocks." For the accusative here, Bentley prefers the ablative. *Mendaci lyra*—"on a lying lyre," i.e., on a lyre which will celebrate thee, a shameless woman, as the ornament of thy sex.

40. *Sonari*—"to be celebrated." Like ἠχεῖν, it is also found actively. Cp. Tibullus, i. 3, 60, and Ovid, Met. x. 205.

41. *Perambulabis astra sidus aureum*—"thou shalt move majestically, as a brilliant constellation, amid the stars," i.e., my verses will raise thee to the stars of heaven. See Notes, Epode 4, 6.

42. *Infamis, &c.—vicem*—"Castor, offended at the treatment of the defamed Helen," by the poet Stesichorus, who, according to the story, was punished with blindness by Castor and Pollux, for lampooning their sister. The bard, however, published a recantation, and was restored to sight. The second half foot is a tribrach. For *vicem*, several MSS. give *vice*, but it does not sound well with *prece*, in the following line. See Notes, Epode 5, 87.

45. *Potes nam*=δύνασαι γὰρ, is a usual form of expression in prayers and addresses to the gods.

46. *O nec, &c.—sordibus*—"O thou that art disgraced by no paternal stains!" This is a satirical negation of Canidia's unsullied parentage.

47. *Nec, &c.—pulveres*—"and art not skilled, as a sorceress, in scattering the ninth-day ashes amid the tombs of the poor," i.e., and knowest not what it is to go, as a sorceress, amid the tombs of the poor, and scatter their ashes on the ninth day after interment, when, it would appear, they were deemed ripe for magic purposes. Sorceresses were compelled to have recourse to the tombs of the poor, since the sepulchres of the rich were protected against this profanation by watches.

48. *Novendiales*—Many, from the statement of Servius on Virg. *Æn.* v. 64, that corpses, among the Romans, were kept at home seven days, burnt on the eighth, and the ashes committed to the tomb on the ninth, consider *novendiales pulveres* to mean "newly-buried ashes," but though this statement might be true of the rich, it is most unlikely to have been so of the poor, who are the parties here referred to. Cp. Sat. 8, 9, 10.

49. *Hospitale pectus*—"a compassionate bosom." *Purae*—"and hands unstained with guilt." The charge, therefore, that thou couldest steal a boy, and kill him with lingering hunger, as in Epode 5, must have been a gross calumny!

50. *Tuusque venter Pactumeius* (*erat*)—"and Pactumeius was thine own son," and not, as was insinuated, the stolen fruit of another's womb. Cp. Epode 5, 5. *Venter* =*partus*, or *filius*. For *Pactumeius*, some MSS. give *Partumeius*—"fruitful."

54. *Non, &c.—salo*—"the wintry main lashes not, with swelling surge, rocks more deaf to the cry of the naked mariners than I am to thine." See Notes, Epode 16, 55.

56. *Inultus, &c.—Cupidinis*—"dost thou suppose that thou canst divulge and ridicule with impunity the mysteries of Cotytto, the rites of unbridled love?" *Ut*, as the infinitive, in Epode 8. 1, is frequently used at the commencement of an indignant question, or exclamation. Cp. Sat. ii. 5, 18. The ellipsis may be here supplied by *egone patiar*. Cotytto, or Cotys, was a Thracian goddess, whose rites were celebrated on the hills by night, and accompanied with impure and unrestrained indulgence. Canidia calls her own magic rites by the name of *Cotyttia*, because their object was to recall the affections of Varus. Cp. Epode 5.

58. *Esquilini, &c.—meo?*—"and, as if thou wert high-priest of the magic rites on the Esquiline, thou canst fill the city with my name unpunished," i.e., as if thou wert called to preside over the incantations and secret rites which we perform on the Esquiline hill amid the graves of the poor. See Notes, Epode 17, 41; 9, 3; and Sat. i. 8, 8.

60. *Quid, &c.—toxicum*—"of what advantage was it to me, to have enriched Pelignian sorceresses, or to have mixed a speedier potion?" i.e., what have I gained by having paid Pelignian sorceresses an extravagant sum for instruction in the magic art, or by having learned to mix a more potent draught of love? The Peligni were to the east of the Marsi, and, like them, famed for their skill in magic. See also Notes, Ode iii. 19, 8.

62. *Sed tardiora, &c.—laboribus*—"but a more lingering destiny than (lit. thy prayers) thou shalt demand awaits thee." A disagreeable life is to be prolonged to thee, with this sole view, that thou mayest continually be a subject for fresh tortures.

63. In this line the second half foot is a tribrach.

64. For *laboribus*, some MSS. give *doloribus*.

65. Tantalus, Prometheus, and Sisyphus are here cited as examples of never-ending punishment. In this line the third half foot is a dactyl.

67. *Obligatus aliti*—"consigned, as a punishment, to the vulture."

69. *Sed vetant leges Jovis*—The epic dignity of the passage is highly ridiculous from the lips of Canidia, as she is here depicted.

71. *Ense—Norico*—See Notes, Ode i 16, 9. *Recludere*—"to open." Cp. Virg. Æn. x. 601.

72. For *nectes*, many MSS. give *innectes*; but this is supposed to have originated from the collocation of GUTTURINECTES.

73. *Fastidiosa tristis aegrimonia*—"afflicted with a sorrow that loathes existence."

74. *Vectabor, &c.—eques*—"then, as a rider, shall I be borne on thy hostile shoulders," i.e., then I will triumph over thee, my bitterest foe. *Vectabor eques humeris* is a figurative allusion to the pride and insolence of a conqueror. So *equitare*, *καθιππεύειν*, and *καθιππάζεσθαι*, &c. In this line the second and fourth half feet are tribrachs.

75. *Meaeque terra cedet insolentiae*—"and the earth shall give place to my haughty might," i.e., in the haughtiness of my power I will spurn the earth, and make thee bear me on thy shoulders through the regions of air.

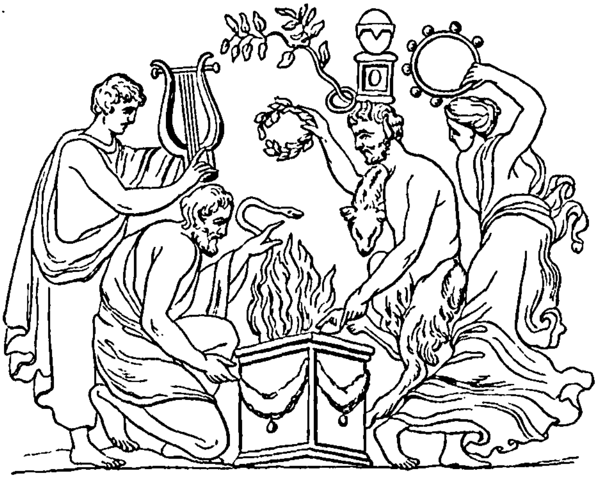
76. *An*—"must I," refers to *plorem*, line 81. *Quae, &c.—possim*—"who can give animation to waxen images." Monstrous! Witches were accustomed to make small waxen images of the persons whom they intended to influence by their spells, and to pretend that through these they could actuate the originals according to their pleasure. Cp. Theocritus, ii. 28; Virg. Ecl. viii. 80; and Ovid, Her. vi. 91.

77. *Ut ipse nosti curiosus*—"as thou, inquisitive (or prying) creature, thyself knowest."

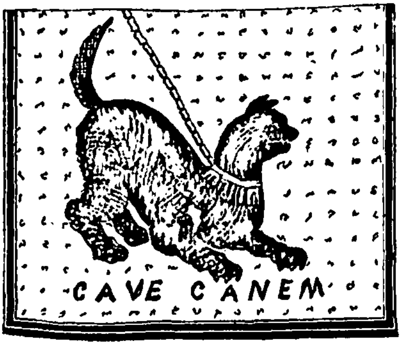
78. This line commences with a dactyl.

80. *Desiderique temperare poculum*—"and mix a draught of love."

81. *Plorem, &c.—exitus*—"must I lament the issue of my skill, as having no effect upon thee?" It is not likely! With *nil agentis*, compare Sat. i. 9, 15; ii. 3, 103. For *exitus*, some MSS. give *exitum*.



[FORM OF INCANTATION—*From a Bas-Relief*.]



[*From a Mosaic at Pompeii.*]

SATIRES.

BOOK I.

The Scansion is not exhibited in the Satires and the Epistles, as they are both in Hexameter verse.

SATIRE I.—On the disposition of men to contrast the disadvantages which they feel in their own situations, with the advantages which they conceive in those of others (μεμψιμοιρία), together with the folly of those who always wish a little more than they have in order to be happy. This is exposed in a fictitious dialogue between the poet and a miser, who fails to enjoy the present, under the pretext of making provision for an old age which he will never see.

Addressed to Mæcenas, and supposed to have been written B.C. 35.

1. *Qui* (=*quo modo*), *&c.—sequentes?*—"how happens it, Mæcenas, that no man lives contented with that lot, which either reflection may have given him, or chance have thrown in his way, and that every one praises those who follow pursuits that are entirely different from his own?" *Sortem*—See Notes, Epode 2, 37.

2. *Ratio*, which literally denotes reflection, is here equivalent to deliberate choice.

3. *Laudet* = μακαρίζει — "pronounces happy." The ellipsis before the verb is not to be supplied by *sed*, but by *et ut quisque*. The affirmative is thus frequently implied in the negative. Cp. Cicero de Orat. ii. 14, *Nemo extulit eum verbis, qui ita dixisset, ut qui adessent intelligerent, quid diceret, sed contempsit eum, qui minus id facere potuisset.*

4. *Gravis annis*—"laden with years," and therefore entitled to express his opinion; but as the years of a soldier's life, in those days, implied years of active service, the opinion is not favourable Cp. Virg. Æn. ix. 246, and ii. 435. For *annis*, Bouhier conjectures *armis*.

6. *Mercator*, ἔμπορος, is to be distinguished from *negotiator* and *propola*. For *navem*, some MSS. give *navim*.

7. *(Ait) militia est potior*—"exclaims, a soldier's life is better," i.e., than mine. Cp. Ode i. 1, 15. *Quid enim*—"why, in fact?" =τί γάρ, or πῶς γὰρ οὔ, and much the same as *Quid vero?* or *Quid igitur?* Cp. Sat. ii. 3, 132. In Cicero, *Quid enim* is always followed by another question. Some MSS. give *quid ni*. *Concurritur*—"there is an engagement." *Horae momento* (=*movimento*)—"in the space of an hour," lit. "by the impulse of an hour." Cp. Epist. ii. 2, 172.

8. *Aut* is understood before *cita*, and in a few MSS. it is supplied.

9. *Juris legumque peritus*—"he who is

versed in the principles of justice, and well acquainted with the laws." Roman lawyers (*juris consulti*) gave advice gratuitously to those who came to consult them (*consultores*) in the Forum, or when they were seated on a *solium* in the Atrium of their houses. Cp. Epist. ii. 1, 103.

10. *Sub galli cantum=sub gallicinium*—"shortly before cock-crowing," i.e., before day-break. The houses of the celebrated juris-consults were besieged at a very early hour. Cp. Cicero pro Murena, 9, and Ovid, Amor. i. 13, 19. The night was popularly divided into eight parts:—four from sunset till midnight—*vespera*, or *crepusculum*, *prima fax*, *concubia nox*, and *intempesta nox*; and four from midnight till sunrise—*mediae noctis inclinatio*, *gallicinium*, *conticinium*, and *diluculum*.

11. *Ille*, &c.—*est*—"he who, having given bail for his appearance (lit. recognizances being given), has been dragged from the country into the city." In the Roman courts of law, as in our own, the plaintiff required that the defendant should give bail (*vades*) for his appearance on a certain day, which was usually the third day after the suit was instituted. The plaintiff was said *vadari reum*, and the defendant *vades dare*, or *vadimonium promittere*.

13. *Cetera*—"the other instances." *Adeo sunt multa*—"they are so numerous," is parenthetical.

14. *Fabium*—The individual here named appears to have been a loquacious and tiresome personage, but whether a philosopher or a lawyer is uncertain. Cp. Sat. i. 2, 134.

15. *Quo rem deducam*—"to what conclusion I will bring the whole affair." *En ego*—"here I am."

18. *Mutatis—partibus*—"your conditions in life being changed." *Eia!*—"away!"

19. *Nolint*—"they will be unwilling to accept the offer." The subjunctive depends on *Si quis dicat*. *Atqui licet esse beatis* is a Grecism for *atqui licet iis esse beatos*—"and yet they have it in their power to be happy."

20. *Merito*, &c.—*inflet*—"why offended Jupiter should not justly puff up against them both his cheeks," as a mark of derision and contempt.

22. *Facilem*—"good-natured," or "affable."

23. *Praeterea*, &c.—*percurram*—"but not to go over them thus, in a laughing way, as one who cracks jokes." *Praeterea*, as it does frequently in Lucretius, here indicates a transition. Bouhier wishes *praetereo*—"I waive this." With *jocularia*, supply *narrat*, or *percurrit*.

25 *Olim*—"sometimes." Cp. Epist. i. 10, 42, and see Notes, Ode iv. 4, 5. *Crustula*, μελιτώματα—"sweetmeats." *Blandi*—"coaxing."

26. *Doctores*=γραμματισταί. *Elementa—prima*, στοιχεῖα καὶ γράμματα—"their letters," or "their A, B, C." Keightley gives *l*, *m*, *n*, as the etymology of *elementa*.

27. *Sed tamen*—"but still;" or, as we might say, "however," after a similar digression.

29. *Perfidus hic caupo*—"this knavish innkeeper." Cp. Sat. i. 5, 4. The conjectural readings here are numerous, but all unnecessary. The innkeeper is introduced as a more suitable companion for the farmer, the mercenary soldier, and the merchant, than the lawyer, who laboured for honour.

30. *Hac mente=eo consilio*—Cp. Sat. ii. 2, 90.

32. *Quum sibi sint congesta cibaria*—"when provisions have been collected for themselves," i.e., when they have acquired a bare competence. *Cibaria* is frequently applied to the rations given to soldiers and slaves, and put here for the smallest pittance on which any one could be expected to retire.

33. *Parvula—magni formica laboris*—"the little ant, which is of great industry." *Parvula* and *magni* are antithetical. *Nam exemplo (ipsis) est*—"for this is their model," or "for this is their favourite example," is parenthetic. Cp. Prov. vi. 6. In this construction, *est* is followed by two datives.

36. *Quae=et ea*—"she indeed," is opposed to *quum te*, in line 38. Cp. *quod*, line 43. *Simul* (=*simul ac*), &c.—*annum*—"as soon as Aquarius saddens the year, after it has turned," i.e., the commencement of the revolving year, or, as it is sometimes colloquially styled, the turn of the year. According to Porphyrion, the sun entered Aquarius (xvii. Kal. Feb.) on the 11th of January, the season of cold and rain. This explains why Aquarius in the picture of the Zodiac, given as a heading to the Notes on the Carm. Sec., is represented with his urn inverted. Cp. Virg. Geo. iii. 278; τετραμμένω εἴαρος ἤδη, Theoc. 13, 26; and the Homeric περιπλομένων, περιτελλομένων ἐνιαυτῶν,

38. *Sapiens=sapienter*—Many MSS give *patiens=patienter*. The scorching heat of summer, and the storms of winter, fire, shipwreck, and the sword, are here figuratively used for the greatest obstacles. Cp. Sat. i. 4, 29; Epist. i. 1, 46; Ode iii. 24, 36; and Ovid, Met. viii. 76.

40. *Dum ne*—"provided that." *Alter*=ὁ πλησίον—Cp. Epist. i. 6, 32.

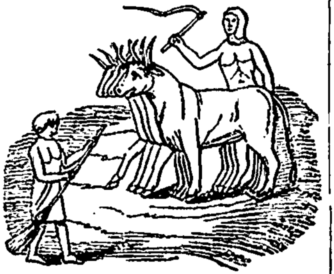
41. *Quid*, &c.—*terra?*—"what advantage is it for thee, like a coward, to place down an unmeasured load of silver and gold in the earth, dug up to receive it?" Cp. Sat. i. 8, 42, and Virg. Geo. iii. 376.

42. *Quod*, &c.—*assem*—"but should you lessen it, it may be reduced to a worthless As," is the miser's reply.

44. *At*, &c.—*acervus?*—"but, unless this is done what beauty has the accumulated heap?"

45. *Millia (modiûm)*, &c.—*meus*—"thy threshing-floor may have yielded a hundred thousand measures of grain, still thy stomach will contain, on that account, no more

of it than mine." *Triverit=si*, (or *quamvis*) *triverit*. The *area* was a circular space, carefully paved and covered with clay, in an elevated portion of the open fields, around which the oxen were driven when treading out the grain from the ears of corn, as in the following cut.



46. For *plus ac*, some MSS. give *plus quam*, as in prose. Cp. Epode 15, 5; Sat. i. 2, 21; ii. 3, 270; and 7, 96. *Ut, &c — portarit*—"again (lit. as) though you should happen to carry the bread-net among the slaves with heavy-laden shoulder," i.e., though you were the slave that had to carry the bread for the whole on a journey.

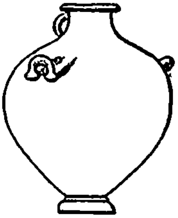
47. *Reticulum* was a netted bag, and used for a variety of purposes, whence *reticule*—a lady's basket. *Panis=panarium*, the possessive of the substantive being used as an adjective. *Venales* is a general term for slaves, regarded as saleable property. *Venales inter* is an anastrophe for *inter venales*, as in Ode iii. 3, 11.

49. *Quid, &c.—viventi utrum, &c.*—"what matter it can make to him who lives within the bounds of nature whether," &c. *Quid referat*, being here equivalent to *quid rei ferat*, is rightly followed by the dative, though *refert* alone, being equivalent to *rem fert*, properly governs the genitive of a person.

51. *At, &c.—acervo*—"but it is pleasing to take from a heap which is large," says the miser.

52. *Dum ex parvo acervo, &c—nostris?*—"as long as thou permittest us to take just as much from our small heap, why shouldst thou extol thy granaries above our tubs?" i.e., while our wants are supplied, as well as thine, what advantage have thy granaries over our scanty stores? *Cumera* was a covered dish in which the country people kept meal.

54. *Liquidi non amplius urna vel cyatho*—"no more than a pitcher, or cup of water." *Liquidi=aquae*, as in Ovid, Met. v. 453. Cp. *νᾶμα* and *ὑγρόν*. *Urna* is here a pitcher for carrying water on the head or shoulder, as in the annexed cut. As a measure it was equal to four *congii*, or half an *amphora*.



55. *Cyatho*—See Notes, Ode iii. 19, 14. For *mallem*, some MSS. give *malim*.

56. *Quam ex hoc fonticulo*—"than from this little fountain." *Eo fit*—"hence it happens," or "the consequence is."

58. *Cum ripa simul avulsos*—"swept away, bank and all." The bank frequently gives way under the feet of those who are not satisfied with enough. *Aufidus* is here for any impetuous stream. See Notes, Ode iii. 30, 10, and iv. 14, 25.

59. *At qui tantuli eget quanto est opus*—"while he who desires only as much as is necessary." For *tantuli*, some MSS. give *tantulo*, and *quantum* for *quanto*.

61. *At=at tamen*—"but perhaps you will say," anticipating an objection. *Bona pars hominum*—"a large portion of mankind." *Bona=magna*, as in Ars Poet. 297, and in the phrase "a good many." *Falso—Cupido* is always masculine in Horace. Cp. Ode ii. 16, 15.

62. *Quia tanti, quantum habeas, sis*—"because you are esteemed in proportion to what you possess." Cp. Plutarch, (*περὶ φιλοπλουτίας*, 7.); *τοσούτον νόμιζε σεαυτὸν ἄξιον, ὅσον ἂν ἔχῃς*, &c.

68. *Quid facias illi?*—"what wilt thou do with such an one as this?" *Libenter quatenus id facit*—"since he is so (or since he personates that character) willingly." Acron here explains *quatenus* by *quamdiu* or *donec*, and not by *quandoquidem* or *quoniam*. Cp. Ode iii. 24, 30, and Sat. i. 3, 76. *Facere*, in this sense is equivalent to *ποιεῖν*.

69. *Quid rides?* is addressed to the miser when he is supposed to laugh at the poet for attempting to enforce his argument by relating the fable of Tantalus. *Mutato, &c.—narratur*—"the name changed, the story is told of thee," i.e., change names with Tantalus, and thou wilt occupy his place; for, as he saw the water before his eyes and yet could not taste it, so thou gazest, without advantage, upon thy money-bags, as if they were a consecrated treasure which it was impious to touch, or as if they were paintings, and intended only to be looked at with admiration.

71. *Indormis inhians*—A striking picture of the disturbed and restless slumbers of the miser, who, even in his sleeping moments, appears engrossed with the thoughts of his darling treasure. Cp. Virg. Geo. ii. 507. *Sacris*—"sacred offerings." Cp. Sat. ii. 3, 109.

73. *Quo?*—"for what purpose?" Some MSS. give *quid*, and some editors omit the point of interrogation.

74. *Sextarius*—See Notes, Ode iii. 8, 13. *Adde (ea) quis (=quibus)*, *&c.—negatis*—"and those things, in consequence of which being withheld from her, human nature would experience pain," i.e., and those comforts which nature does not like to want.

77. *Malos fures*—"wicked thieves." *Malus*=*κακός*. Cp. Sat. i. 6, 68; ii. 1, 56; and 3, 135.

78. *Ne te compilent fugientes*—"lest they rob thee and abscond." *Horum, &c.—bonorum*—"for my part, I should like to be always very poor in such possessions as these," i.e., I never wish to come to the possession of such burdensome riches. Cp. Sat. ii. 3, 142.

80. *At* anticipates the objection founded on sickness. *Condoluit*—"has become pained," is the perf. of *condolesco*. *Tentatum frigore*—"by being attacked with ague," which is prevalent in Italy.

81. *Habes (cum) qui assideat?*—"hast thou any one to sit by thy bedside?" Heindorf, and others, reject the point of interrogation, and regard this as an ironical assertion, "thou hast one," &c.

82. *Ut te suscitet*—"to raise thee from the bed of sickness," or, more freely, "to restore thee to health."

84. *Non uxor, &c.—puellae*—is the poet's indignant reply.

85. *Noti*—"thy acquaintances." *Pueri atque puellae*—"the boys and girls," i.e., "the very children in the streets." Cp. Sat. ii. 3, 130.

86. *Post omnia ponas* is a tmesis for *postponas omnia*.

88. *At si cognatos, &c.—frenis*—"indeed, shouldst thou desire to hold and preserve as friends even the relatives whom nature has given thee, without any exertion on thy part, thou wouldst, unfortunately, lose thy labour, as much as one who should teach an ass to run obedient to the rein in the Campus Martius," i.e., thou mayest as well attempt to make an ass a race-horse, as to retain the friendship of thy relations, and at the same time disregard everything but money. For *at si*, some MSS. give *an si*; some, *ac si*; and others, *an sic*. Many, also, would translate *perdas*—"wouldst thou lose?" as if it formed part of an ironical question. Several construe *nullo labore* with *retinere*, but this is both in opposition to *operam perdas*, and to the collocation of the words themselves.

90. *Infelix* may also be explained as a term of affected commiseration, like *μέλε*, voc. of *μέλεος*, "my good friend."

91. *Campo*—See Notes, Ode i. 8, 4. Cp. also Ode iii. 1, 11, and 12, 8.

92. *Plus*—"more than thou requirest."

94. (*Eo*) *parto quod avebas*—"what thou didst desire being now obtained." *Ne facias (id) quod*—"lest thou shouldst be like," lit. "lest thou shouldst do that which." Cp. *πράσσειν*.

97. *Ad usque supremum tempus*—"to the very last moment of his life."

100. *Fortissima Tyndaridarum*—"bravest of the children of Tyndareus," i.e., a second Clytemnestra. The poet likens the freedwoman to Clytemnestra, who slew her husband Agamemnon, and in so doing proved herself, as he ironically expresses it, the bravest of the *Tyndaridae*. *Tyndaridae*, though of the masculine gender, includes both the male and female children of Tyndareus and Leda, i.e., Castor and Pollux, Helen and Clytemnestra. The two latter, however, are usually styled *Tyndarides*, and the two former *Tyndaridae*.

101. *Quid mi, &c.—Nomentanus?*—"what then dost thou advise me to do? To live like Mænius, or like Nomentanus?" who were two notorious spendthrifts.

102. *Pergis, &c.—componere*—"thou persistest in comparing things that are essentially different," lit. "thou goest on to place with opposite fronts things that fight with each other." *Componere* appears to have been the technical term for *to pit, or match gladiators.* Cp. Sat. i. 7, 20. Some take *frontibus adversis*, with *pugnantia*, as if the expression was intended to indicate the mode of fighting practised by bulls or rams.

104. *Vappam*—"a debauchee." *Vappa* primarily denotes wine that has become insipid, or spiritless, through excessive fermentation and exposure to the atmosphere, and is here figuratively used for *a sot*, or a spiritless, good-for-nothing fellow. Cp. Pliny, Hist. Nat. xiv. 20, 25. *Nebulonem*—"a prodigal." The etymology of *nebulo* is uncertain. The scholiasts take it from *nebula*—"a cloud;" others, from *ne* and *obolus*. Heindorf says it is for *nevulo*, and derived from *ne* and *valeo*.

105. *Est, &c.—Viselli*—"there is some difference, certainly, between Tanais and the father-in law of Visellius." According to the Scholiasts, the former was a eunuch belonging to Mæcenas, or to L. Munatius Plancus, and the other a person afflicted with rupture. Being unlike, they are adduced to show the fallacy of the supposition that a man must either be a miser or a prodigal. He should be between the two, says Horace.

106. *Est, &c.—rectum*—"there is a mean in all things; there are, in fine, certain limits, on either side of which what is right cannot be found." *Rectum*=*τὸ ὀρθόν*.

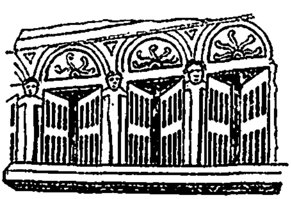
108. *Illuc, &c.—sequentes*—"I return to that from which I have digressed, namely, how it happens that no one, any more than the miser, approves of himself, but rather praises those who follow opposite pursuits?" Keightley says, "This is perhaps the most difficult passage in the whole works of Horace: not one of the critics has succeeded in explaining it." His solution is, that this Satire was written while the poet "was yet somewhat inexperienced in composition, and he seems therefore to have confounded the characters in *vv.* 1-14, with those in *vv.* 28-30, and to have applied to the last the words

which he had used of the first." The difficulty appears to vanish if *probet*, and the other verbs in the subjunctive, be regarded as under the government of *qui fit ut*, like those at the commencement of the Satire. *Nemo ut avarus* is literally "nobody, as for example, the miser." In the next line, *ac* is equivalent to *ut* after the negative, and in some MSS. the latter is given instead of the former. Orelli and others take *nemo avarus* as "no covetous man," and consider *nemo ut avarus se probet* equivalent to the accusative with the infinitive, as in Sat i. 3, 15; but it should be remembered that the poet introduces several characters besides the miser. See Note on line 29. For *nemo ut avarus*, some MSS. give *nemon' ut avarus*, as if the poet suddenly exclaimed, "Like the miser, can no one think himself happy?" &c. This reading, however, is very abrupt, and seems to have been suggested in order to remove the hiatus that exists between *nemo* and *ut*. For similar instances of hiatus, see Ode i. 28, 24; ii. 20, 13; iii. 14, 11; Epode 5, 100; 13, 3; Sat. i 9, 38; and ii. 2, 28.

110. *Quodque—tabescat*—"and how he should pine because." *Aliena capella*—"his neighbour's goat." This proverb is varied by Ovid, Ars Am. i. 349, *Fertilior seges est alienis semper in agris vicinumque pecus grandius uber habet.*

113. *Sic festinanti*—"thus hastening to be rich."

114. *Carceribus*—"from the barriers." These were the stalls at the end of the circus, in which the chariots were stationed previous to a race. There were usually six on each side of the *porta pompae*, under the *oppidum*. Four are represented in the following cut from an ancient bas-relief. Their doors could be opened simultaneously, and were supported by posts styled *hermae*. *Missos*=*emissos* *Ungula*=*ungulae equorum*, by metonomy for *equi*—"the horses."



115. *Suos (equos) vincentibus*—"that outstrip his own" *Illum* (i.e. *aurigam*) *praeteritum*—"the one that is left behind."

116. *Temnens*=*contemnens*—Cp. Sat. ii. 2, 28, and Virg. Æn. vi. 620, and vii. 236.

120. *Ne me, &c.*—*putes*—"lest thou shouldst think that I have been pillaging the boxes of blear-eyed Crispinus." Cp. Sat. i. 3, 139; 4, 14; and ii. 7, 45. According to the Scholiasts, Crispinus wrote verses on Stoic philosophy, and, on account of his loquacity, was styled an ἀρεταλόγος. Horace humorously alludes to his being "blear-eyed," because he laboured under a similar defect himself. Cp. Sat. i. 5, 30 and 30. *Scrinia* were portable boxes, or cases, in which roll-books and other articles were kept. See Notes, Sat. i. 4, 22, and Epist. ii. 1, 112.

SATIRE II.—On the disposition of men to run into extremes, and allege specious reasons for the reckless gratification of their own passions, while they are ever ready to condemn the vices of others.

Of all the Satires, this one is the most offensive, owing to the nature of the characters on which the poet has unfortunately chosen to expatiate.

Grotefend supposes it to have been written in 41, and Franke in 40, B C.

1. *Ambubaiarum collegia*—"the colleges of Syrian music-girls." These *ambubaiae* are said to have come to Rome after the conquest of Syria, B C. 64. They frequented the public places of the capital, and supported themselves by their music and prostitution (Juvenal, Sat. v. 62-65). Their name is derived by Acron from *abbub*, or *ambub*, the Syrian word for a pipe. The *collegia* were properly guilds, or corporations sanctioned by the senate; but the term is here employed for *greges*, as if these strolling minstrels belonged to the regular Tibicines, who were thus incorporated. *Pharmacopolae*—"itinerant quack-doctors," or "mountebanks."

2. *Mendici*, ἀγύρται—"strolling fortune-tellers," or "mendicant friars," such as the Isiaci or Galli, the priests of Isis and Cybele, who were but slightly removed from mendicity, and practised every mode of cheating and imposing upon the lower orders. Cp. Juvenal, Sat. vi. 543. *Mimae*—"actresses," or "female pantomimic dancers," who were also of easy virtue. *Balatrones*—"buffoons," or "blackguards." This word is of doubtful signification. Some would have it "parasites," or "trencher-friends;" others, "babblers," or *blaterones*.

3. *Tigelli*—M. Tigellius, or, as he is called by the Scholiasts, M. Tigellius Hermogenes, was a celebrated musician and singer from Sardinia, and a favourite with Julius Cæsar, Cleopatra, and Augustus. He is mentioned again at the commencement of the next Satire. His moral character may be inferred from those who are said here to deplore his death, and on whom he would appear to have squandered much of his wealth. Dacier is at pains to distinguish between this Tigellius and the one named in the Third Book.

4. *Quippe benignus erat (eis)*—"for he was a kind patron." *Contra hic*—The reference is now to one of a directly opposite character.

6. For *propellere*, some MSS. give *depellere*.

7. *Hunc*—"a third," or "this other person."

8. *Praeclaram—rem*—"the fine estate." *Ingrata — ingluvie* — "in his ungrateful maw," or "with insatiable gluttony." *Ingluvies* is properly the craw of a bird. *Ingrata* implies that it yields no return, and is never satisfied. *Stringat*—"he wastes." *Stringere* is technically used for stripping branches of their leaves. Cp. Virg. Ecl. 9, 61. *Malus=male*—"wickedly."

9. *Omnia, &c —nummis*—"buying up, with borrowed money, every rare and dainty viand." The lender is said *locare pecuniam*, and the borrower, *conducere pecuniam*.

11. *Laudatur, &c.—ab illis*—"for this he is commended by some, he is censured by others."

12. *Fufidius*—A noted usurer. *Vappae—ac nebulonis*—See Notes, Satire I. 1, 104.

13. *Positis in fenore*—"laid out at interest." This line occurs also in Ars Poet., 421. *Pecuniam in fenore ponere* is used for *pecuniam fenori dare*.

14. *Quinas, &c.—exsecat*—"he deducts from the principal five rates of interest." *Quinas — mercedes = quinas centesimas*. Among the Romans, as among the Greeks, money was lent from month to month, and the interest paid on the succeeding Calends. The usual rate was one *As* a-month for the use of a hundred, or twelve per cent. per annum, which was called *usura centesima*, because in a hundred months the interest equalled the principal. In the present case, however, Fufidius charges five per cent. a-month, or sixty per cent. per annum; and, not content even with this, like our modern discounters, he deducts the interest when the money is lent. For instance, while he nominally lends a hundred pounds, he gives only ninety-five, and thus in twenty months he doubles his principal. See also Notes, Epode 2, 4.

15. *Quanto, &c —urget*—"the more of a spendthrift one is, the more keenly he presses him."

16. *Nomina, &c.—tironum*—"he hunts after the names of youths (lit. the manly gown being lately assumed) who have lately assumed the manly gown, under the control of rigid fathers." Youths under 25 were so far protected from these sharks by the *Lex Laetoria*, which nullified all contracts with persons under that age. Hence the enormous interest demanded by usurers to cover their risk. *Nomina=syngraphas* — "bonds." *Veste virili* — See Notes, Ode I. 36, 9, and Epode 5, 7.

18. *At in, &c.—hic*—"but, thou wilt say, he spends upon himself in proportion to his gains."

20. *Quam sibi non sit amicus*—"how unfriendly he is to himself," i.e., how he pinches himself. *Terenti, &c.—inducit*—"whom the play of Terence represents to have lived wretched, after he had driven away his son." Menedemus, in the play of the "Self-tormentor," (*Heautontimorumenos*) having, by his unkind treatment, caused his only son to go abroad into the army, resolves, by way of self-punishment, to lead a miserable and penurious life himself at home.

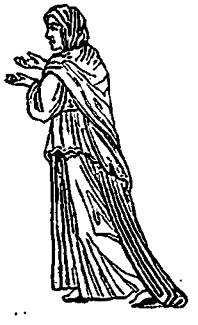
22. *Atque=quam* after the comparative.

25. *Maltinus*—Some MSS. also give *Malthinus*; and others, *Malchinus*. It is a matter of no importance, as the person referred to is unknown. *Ambulat*—Cp. Epode 4, 8. *Est, &c.—facetus*—"another dandy has them drawn up to his immodest groin."

27. *Pastillos*—"lozenges," to sweeten the breath. Cp. Martial, I. 87, 4. *Gargonius*—Some MSS. give Gorgonius.

28. After *tetigisse*, supply *ullas*, and compare Ars Poet. 455.

29 *Quarum, &c.—veste*—"whose ankles are concealed by the border sewed to the bottom of their dress," lit. "whose border on the under-sewed dress conceals their ankles." Only matrons were allowed to wear the *stola*. If convicted of adultery, they had to exchange it for a white *toga*, which served to distinguish them also from prostitutes, who wore one of a dark colour. Whence *togata* is sometimes used for a *demirep*. Boettiger, and others, understand *instita* to mean "a flounce;" but from the description of the Scholiasts, it appears rather to have been a border, or edging, sewed to the bottom of the outer tunic, and styled in Greek *περιπίδιλον*. Rich, on the other hand, regards it as a sort of plaited scarf, fastened under the lower girdle, and hanging down behind, so as to cover the back half of the feet. Cp. Ovid, Ars Am. i. 32, *Quaeque tegis medios instita longa pedes*. The outer tunic and the *instita* formed the *stola*, which was adjusted by means of a double girdle, as exhibited in the following cut, from an ancient fresco painting.



31. *Macte virtute esto*—"a blessing on your manliness," lit. "live, O thou increased in manliness." This is a usual form of congratulation; but in this case it is sadly misapplied, for the neglect of one sin is no excuse for the commission of another. Of *Mactus*, which is said to be compounded of *magis* and *auctus*, only *macte* and *macti* are found, and always with the imperative of *esse* expressed or understood.

35. *Laudarier*—See Notes, Ode iv. 11, 8, and compare Sat. i. 2, 104; ii. 8, 76; Epist. ii. 1, 94; and 2, 148.

36. *Cunni—albi*—"of the white wench." This is explained by the Note on line 28.

47. *Sallustius*—See Notes, Ode ii. 2.

86. *Regibus*—See Notes, Ode i. 4, 14.

98. *Lectica*—"the palanquin" was gradually introduced into Rome, along with other eastern luxuries, after the defeat of Antiochus, B.C. 191. It was borne by slaves styled *Lecticarii*, and though more extensively employed than larger vehicles, owing to the narrowness of the streets, its use was restricted by the senate. *Ciniflones* (from *cinis* and *flo*)—"lackeys" were the slaves who heated the curling-tongs (*calamistra*) for the *ornatrix*, when she dressed her mistress's hair. They were also called *cinirarii*.

Parasitae (from παρὰ and σῖτος)—"toadies," or "sycophants."

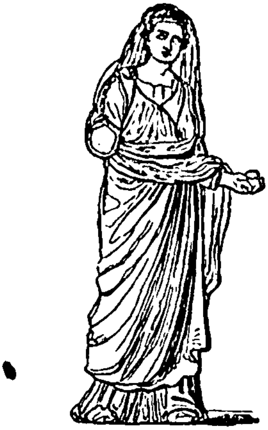
99. *Palla*—This was to the women what the *toga* was to the men—a sort of outer garment (*amiculum*), thrown over the *stola* when they went out of doors. It is illustrated by the annexed cut from a statue of Livia at Pompeii.

101. *Cois* (*vestibus*)—See Notes, Ode iv. 13, 13.

104. *Avellier*—See Notes, Sat. i. 2, 35.

111. *Modum quem* is an anastrophe for *quem modum*.

113. *Soldo* is syncopated for *solido*, as in Sat. ii. 5, 65; like *caldior* for *calidior*, in Sat. i. 3, 53. See also Notes, Ode ii. 2, 2.



116. *Rhombum*—See Notes, Epode 2, 50.

121. *Gallis*—The priests of the Galatian Cybele were eunuchs.

SATIRE III.—On the inconsistency of self-conceit, and the folly of people exaggerating the faults of others, while they extenuate or overlook their own, and thereby provoke censure, and lose the happiness of mutual forbearance.

In this Satire the poet attempts to defend the Epicurean maxim, that expediency is the foundation of right and wrong, while he refutes the Stoical paradoxes, that all offences are nearly equally heinous, and that the philosopher is at once a rich man, a cobbler, the only handsome person, and a king.

Kirchner supposes it to have been written in 38, and Grotefend in 36, B.C.

3. *Sardus, &c.—hoc (vitium)*—"the notorious Tigellius of Sardinia had this failing." *Ille* is here strongly emphatic, and at the same time, like *Sardus*, it is indicative of contempt. *Sardi venales, alter altero nequior* became a proverbial expression for things of little value. For Tigellius, see Notes, Sat. i. 2, 3.

4. *Caesar* here refers to Octavianus.

5. *Patris* refers to Julius Cæsar, of whom Octavianus was the adopted son.

6. *Si collibuisset*—"if he felt inclined." *Ab ovo, &c.—Io Bacche!*—"he would keep shouting *Io Bacche!* from the beginning to the end of the entertainment." *Io Bacche!* from being leading words in his favourite song, are here used for the song itself, or they may be taken for any convivial catch, like ἰοβάκχος in Greek. The *e* in *Bacche* is lengthened probably because Tigellius pronounced it long when singing. Like other shorts made long, it is cæsural, or in arsis. *Ab ovo usque ad mala*—The Romans began their entertainments with eggs and ended with fruits.

7. *Modo, &c.—ima*—"at one time in the highest key, at another time in that which (lit. sounds lowest in the tetrachord) corresponds with the lowest in the tetrachord." Gesner, and others, take *summa* as a nominative, like *ima*, and understand *voce* to refer primarily to the singer's voice, though, from its position, it is naturally construed with *voce*, and *voce* probably refers primarily to the instrument, as in Virg. Æn. vi. 646. *Tetrachordon* is applied to any instrument with four strings, or notes, and comprising two tones and a half, which was the basis of the old Greek musical system. From the way, also, in which the tetrachord was held when played, *summa chorda*, or ἡ ὑπάτη, is what we should call "the lowest," or "the bass," and *ima chorda*, or ἡ νήτη (or νεάτη), "the highest," or "the tenor," so that, in either case, *summa voce* should not be translated, as it is frequently done, "at the highest pitch of his voice." Some consider *chordis* as a dative, but it is better to regard it either as the ablative of instrument, or the ablative, with *in* understood.

9. *Nil, &c.—illi*—"there was nothing uniform in that man." *Saepe, &c.—hostem*

—*saepe currebat velut qui hostem fugiens (curreret)*, i.e., ridiculously fast, since there was no occasion.

10. After *persaepe*, supply *ibat*, or *incedebat*, rather than *currebat*, since the *Canephorae* (Κανηφόροι) walked pompously slow. Cp. Sat. ii. 8, 14.

12. *Tetrarchas*—"tetrarchs." *Tetrarcha* (from τέτταρα and ἀρχή) denoted one who ruled over the fourth part of a country or kingdom; but it afterwards came to signify a minor or inferior potentate, without any reference to the extent of territory governed. It is generally applied to the princes of Gallo-Græcia or Judæa.

13. *Loquens*—"talking of," carries with it the idea of a boastful demeanour. *Mensa tripes*—The tables of the poorer class among the Romans were commonly round. Those with three feet were called *delphicae*, or *cilibanta*; those with only one stem, *monopodia*. For a representation of the former, see the cut appended to the Note on Sat. i. 6, 51.

14. *Concha salis puri*—"a shell of clean salt." The salt cellar (*salinum*) of the poor was generally a marine shell, that of the rich was usually of silver. See Notes, Ode ii. 16, 14.

15. *Decies centena (millia sestertiûm) dedisses huic parco*—"hadst thou given a million of sesterces to this frugal being." *Decies centena*, estimating the sesterce at 2d, is £8333 6s 8d, but is here to be taken for a round number, as we should say, a million.

16. *Quinque diebus*, as we should say, in less than a week.

17. *Nil erat in loculis*—"there was nothing in his coffers." The indicative imparts more liveliness to the representation than the subjunctive would have done.

19. *Quid tu (es)?*—"what art thou?"

20. *Immo alia, et fortasse minora*—"yes, I have faults of another kind, though perhaps less disagreeable." *Et* is here analogous to καὶ for καίτοι in Greek. For *et*, some suggest *haud*, and others *at*; but neither of them is so good as *et*.

21. *Maenius*—In the first Satire, line 101, Mænius appears as a worthless profligate, here as a slanderer. Novius is unknown, but the name again occurs in Sat. i. 6, 40, and 121.

22. *Ignoras te? &c.—putas*—"art thou unacquainted with thyself? or dost thou think that thou art going to impose upon us, as one who is unknown?" Supply *nobis*, after *ignotum*, and *te* before *dare*. *Dare verba* is "to impose upon," or "to give only words instead of deeds."

24. *Stultus et improbus hic amor est*—"this is a foolish and unjust self-love." *Notari*—"to be branded," or "to be stigmatized." The infinitive is here a Grecism for the ablative of the gerund, or for *qui* and the subjunctive.

25. *Cum, &c.—inunctis*—"while thou, as a blear-eyed person, surveyest thine own misdeeds with anointed eyes." For *pervideas*, one MS. gives *praevideas*, which some interpret as if it were *praetervideas*; but this use is without authority. For *mala*, Bentley prefers *male*, whose meaning as an adverb is to be determined by the context: thus *male laxus* is equivalent to *nimis laxus*; *male sedulus*, to *importune sedulus*; *male raucus*, to *moleste raucus*, &c. For *mala*, in the sense of *vitia*, see Epist. ii. 2, 127. Regarding *lippus*, see Notes, Sat. i. 1, 120. The man who winks at his own defects, is not unaptly compared to one who labours under some distemper of vision (*lippitudo*), and whose eyes, smeared with ointment (*collyrium*), are almost closed on external objects. Cp. Sat. i. 5, 30, and Epist. i. 1, 29.

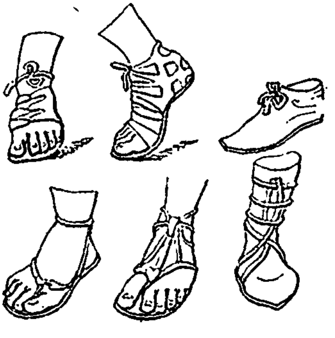
26. *Acutum* is the neuter of the adjective for the adverb, *acute*.

27. *Epidaurius* is either an ornamental epithet, or alludes to the circumstance of the serpent being sacred to Æsculapius, who had a celebrated temple at Epidaurus, in Argolis. The ancients ascribed a very piercing sight to serpents, particularly to their fabled dragon. Hence the etymology of *draco* (δράκων), from δέρκω, (ἔδρακον, δράκων).

29. *Iracundior est paulo*—"a friend of thine is a little too quick-tempered." The poet now begins to insist on the duty we owe our friends, of pardoning their little failings, especially if they be possessed of talents and moral worth. *Minus, &c.—hominum*—"and the less a match for the sneers of such people," as poke their noses into other men's affairs. *Acutis naribus* is literally "for the pointed noses." Some explain *acutis* by "quick-scented," but pointers, and other keen-scented hounds, have broad noses, and it is therefore better to understand the phrase figuratively. *Et eo* is implied before *minus*.

30. *(Quamvis) rideri possit*—"though he may be laughed at." *Eo, quod*—"for the circumstance that," or simply "because."

31. *Rusticius tonso toga defluit*—"his gown hangs down while his hair is cut (lit. to him shaven), too clownishly." *Et male, &c.—haeret*—"and his shoe hangs too loosely on his foot." For *male*, see Note on line 25.



Laxus is used adverbially for *laxe*, as *serus* for *sero*, in Ode i. 2, 45. Many understand *male* to modify *haeret*, as if "a loose shoe" could hang on the foot in any other way than "badly." Besides, in this case *haeret* should have been followed by the dative. The *calceus* covered the whole foot; the *crepida*, the sides and the sole; and *solea*, the sole only. The *crepida* was fastened by means of broad thongs (*amenta*) run through holes (*ansae*), and the *solea* was attached by means of straps (*ligulae*), as in the foregoing cut.

32. *At est* (*ita*) *bonus vir*—"still (or, since as thou sayest) he is such an excellent man." Cp Sat. i. 4, 93-98.

33. The repetition of *at* is more emphatic than if its place in this line had been supplied by *et*.

34. *Denique te ipsum concute*—"in fine, examine thyself," i.e., be not a censor towards others, until thou hast been one to thyself.

35. *Num qua* (=*aliqua*) governs *vitiorum*.

36. *Namque, &c.—agris*—"for the fern, fit only to be burned, is produced in neglected fields," i.e., since neglected fields must be cleared by fire of the fern which has overrun them, so must those vices, which either nature or evil habits have produced, be eradicated from the breast. Cp. Virg. Geo. ii. 189.

38. *Illuc praevertamur—quod*—"let us, before proceeding further, advert to the fact that." *Illuc* usually refers to a place, here to a circumstance. *Praevertamur*—The passive here is equivalent to what in Greek is called the middle voice. *Amicae turpia—vitia*—"the ugly defects (i.e. the deformities) of his mistress."

39. *Decipiunt*=*fallunt*, or *latent*—"escape the notice of," or "impose upon."

40. *Polypus*—"the tumour (or carbuncle) on the nose." See Notes, Epode 12, 5. The first syllable is also sometimes found long in Greek. *Hagnae*—*Hagna* is a fictitious name, probably of some *libertina* or *meretrix*, from ἁγνός—"chaste."

41. *Vellem, &c.—honestum*—"I could wish that, in regard to friendship (or in the case of friends), we might err in this way, and that virtue would give to this weakness some honourable name," i.e., would that, as the lover is blind to the imperfections of his mistress, we might close our eyes on the petty failings of a friend; and that they who teach the precepts of virtue would call this weakness on our part by some engaging name, so as to tempt men to indulge in it. *Ponere nomen*=ὄνομα τιθέναι.

43. *At*—"again." The construction of what follows is *At, ut pater* (*non fastidit*), *si quod sit vitium gnati, sic nos debemus non fastidire* (*si quod sit vitium*) *amici*.

44. *Strabonem appellat Paetum pater*—"his squinting boy a father calls Pœtus."

45. *Et Pullum, &c.—Sisyphus*—"and if any parent has a son of too diminutive size, as the abortive Sisyphus formerly was, he styles him *Pullus*," i.e., his chicken, or his duck. The person referred to under the name of Sisyphus, was a dwarf kept for amusement by Mark Antony. He was under two feet in height, but so extremely shrewd and acute, that he obtained the appellation of Sisyphus, in allusion to that dexterous and cunning chieftain of fabulous times.

47. *Varum*—"Varus."

48. *Balbutit*, ὑποκορίζεται—"he (fondly, or) coaxingly names." *Scaurum*—"Scaurus." It may be observed that *Strabo*, *Poetus*, *Pullus*, *Varus*, and *Scaurus*, were surnames of Roman families more or less celebrated. Of these, the first is here an appellative, and not a proper name. The next two may also be regarded in the same way. *Poetus* denotes "leer-eyed;" but a slight leer, or cast, in the eye was esteemed by the Romans a mark of beauty, rather than a blemish. Venus is styled *paeta* by Ovid, Ars Am. ii. 655. *Pullus*, from the Greek πῶλος, may be applied to the young of any animal, particularly of the domestic kind, such as a chicken, a duck, a colt. *Varus* and *Valgus* denote "bow-legged," or "bandy-legged;" and *Scaurus* is "club-footed." *Strabo* and *Poetus* are represented in English by *Ogle*; *Varus* and *Valgus*, by *Cruikshanks*; and *Scaurus*, probably by *Clubb*. As proper names, these would not only soon cease to indicate the deformities, in consequence of which they were no doubt originally given, but, after being held by a few distinguished individuals, would come to furnish fond parents with appropriate and dignified appellations for their deformed offspring.

49. *Parcius hic vivit: frugi dicatur*—The poet now exemplifies the rule as he would wish it to operate in the case of friends. *Ineptus, &c.—est*—"is this one impertinent, and a little too much given to boasting." Cp. Cicero, de Orat. ii. 4, *Qui aut, tempus quid postulet, non videt aut plura loquitur aut se ostentat aut eorum, quibuscum est, vel dignitatis vel commodi rationem non habet aut denique in aliquo genere, aut inconcinnus aut multus est, is ineptus dicitur.*

50. *Concinnus, &c.—videatur*—"he requires that he should appear to his friends an agreeable companion," i.e., he requires this by the operation of the rule which the poet wishes to see established in matters of friendship.

51. *At, &c.—habeatur*—"but is he too rude, and more free than is consistent with propriety: let him be regarded as a plain man, and a stranger to fear."

53. *Caldior est: acres inter numeretur*—"is he too passionate: let him be reckoned among men of spirit."

55. *At nos, &c.—incrustare*—"we, however, misrepresent virtues themselves, and desire to besmear the clean vessel," i.e., we are apt to varnish over virtues with the names of vices.

56. *Sincerus*, from *sine* and *cera*, refers primarily to the purity of honey. It qualifies *vas* also, in Epist. i. 2, 54. *Incrustare*

is *to enamel, to varnish, to foul, to tarnish*. *Probus, &c.—damus*—"does any modest person live among us, he is reckoned a very mean spirited fellow: we give him (i.e., such a person) the surname of a slow, fat-headed creature." *Probus quis=si aliquis probus*. *Multum=valde*, as in Ode i. 25, 5; iii. 27, 47; Epode 15, 11; 17, 20; Sat. ii. 3, 147; Epist. i. 3, 15; and 10, 3. *Est* is understood before *multum demissus homo*, and in some MSS. it is inserted after *multum*. For *illi*, one MS. gives *ille*, to agree with *homo;* and for *pingui*, one gives *pinguis*. Bentley prefers *ille*, explains *demissus* as equivalent to *modestus*, and conjectures *ac* after *tardo*, thus: "*Si probus quis et demissus nobiscum vivit, tardum ac pinguem nominamus.*" Dillenburger also takes *demissus* in a good sense, but supposes it and *probus* to refer to two different persons, *tardo* being in apposition to the latter, and *pingui* to the former. Heindorf conjectures *et* after *pingui*, for *et pingui*, as *ebrius et*, in Sat. i. 4, 51, is for *et ebrius*. Others, again, interpret the first half of the passage as we have done, but make the second refer to a different individual, thus: "to him who is slow (or cautious) we give the surname of stupid (or fat-headed)."

59. *Nullique, &c.—apertum*—"and exposes an unguarded side to no ill-designing person," i.e., lays himself open to the arts of no bad man.

60. *Cum, &c.—crimina*—"since he is engaged in a sort of life in which keen envy and false accusations prevail." For *versetur*, one MS. gives *versemur*. *Ubi=in quo*, and *crimina=criminationes*.

61. *Pro, &c.—vocamus*—"instead of a very sensible, and not unguarded person, we call him a hypocritical and cunning man."

63. *Simplicior, &c.—molestus*—"is there any one unusually plain, and such as I have often gladly shown myself to thee, O Mæcenas, that he would annoyingly interrupt, with some story or other, one who happens to be reading or musing." *Libenter=ἡδέως*, or *ἀσμένως*—The unsophisticated bore is apt to fancy that the pleasure which he himself feels is reciprocated by the person whom he interrupts.

65. For *impellat*, Lambinus gives *appellet;* Cruquius, *appellem;* and Bentley, *impediat*. *Molestus=moleste*.

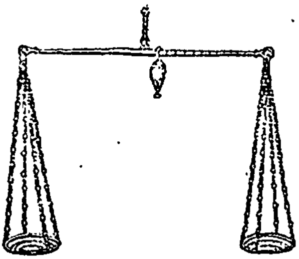
67. *Legem sancimus iniquam*—"do we pass a severe law," for as we judge our friends, our friends will judge us.

69. *Amicus, &c.—si volet*—"let a kind (or agreeable) friend, as it is but justice, balance, along with my imperfections, my good qualities; and if he will desire to be loved, let him incline in favour of the latter, being the more numerous, provided I have (lit. if only there are to me) more virtues than vices."

70. *Cum* is here regarded as a preposition, and like *sine*, in line 68, separated from the word which it governs. Some take it as a conjunction, and consider *inclinet* as the principal verb. *Vitiis bona*—In Latin, contrasted words are placed as near each other as possible.

71. With *inclinet*, supply *se;* not *trutinam*. Heindorf puts a full stop after *inclinet* Orelli only a comma.

72. *Hac lege*—"on this condition," is joined by Heindorf with *amari*, and by Orelli with what follows. *In trutina ponetur (a me) eadem*—"he shall be placed by me in the same balance," i.e., his failings shall be tried by the same standard, or shall be estimated in return by me with equal kindness. *Trutina* is a general term for a balance, and is applicable either to a pair of scales (*libra*), or to the steel-yard (*statera*). The following cut represents an ingenious compound balance, involving the principle of both the ordinary scales and steel-yard. The cord, or chain, by which it was held up was called *ansa;* the beam, *jugum;* the slider for determining the fractional differences of overweight, *aequipondium;* and the scales, *lances*, or *lanculae*.



73. *Tuberibus*—"humps," or "large protuberances."

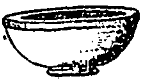
74. *Ignoscet*—"will overlook." Some MSS. give *ignoscat*—"should overlook." *Verrucis*—"warts," or "small excrescences."

76. *Denique, &c.—haerentia*—"finally, since the vice of anger, as well as the other vices inherent in fools, cannot be wholly eradicated." This begins the second part of the Satire.

77. *Stultis*—The Stoics called all persons who did not practise their peculiar rules of wisdom, fools and madmen.

78. *Ponderibus modulisque suis*—"his weights and measures." *Res ut quaeque est*—"as each particular case requires."

80. *Patinam*—"the trencher." The term was applied to a covered dish in which eatables served with sauce were brought to the table, and also to the stew-pan in which fish was cooked. The former is supposed to be represented by the following cut.



Cp. Sat. ii. 8, 43. *Tollere*—"to take away," i.e., from table.

81. *Tepidum*—"warm," or rather, "half-cold." Some MSS. give *trepidum*—"tremulous," or "congealed." *Ligurierit*—"shall have licked up," is from *lingo*, and usually spelled two r's.

82. *Labeone*—Both the individual and the circumstance alluded to are unknown. Bentley suggests *Labieno*.

83. *Quanto*, &c.—*est*—"how much more outrageous, and how much greater is the following crime." Some improperly regard *hoc* as an ablative.

84. *Paullum deliquit*—"has been guilty of some trifling delinquency."

85. *Concedas*—"thou shouldst pardon." *Insuavis, acerbus*—"unkind and harsh." Bentley takes the latter as an adverb, with *odisti*.

86. *Rusonem*—According to the Scholiasts, Ruso was a usurer, and at the same time a writer of history. When his debtors, as it would appear, were unable to pay him either the principal or the interest, their only way to mitigate his anger, was to listen patiently while he recited his wretched historical productions.

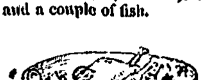
87. *Tristes—Kalendae*—See Notes, Epode 2, 70.

88. *Mercedem aut nummos*—"the interest or principal." *Unde unde=undecunque*—"in some way or other," like *ubiubi*, in Cicero. *Amaras*—"disagreeable."

89. *Porrecto jugulo*—The poor man, stretching out his neck, in his feigned anxiety to listen, is here compared to one who is about to receive the blow of the executioner. Cp. Ars Poet. 476. *Audit*—"is compelled to hear."

90. *Catillum*, &c.—*tritum*—"a dish (or plate) worn smooth by the hands of Evander," and therefore too old to be of much use. Cp. Sat. ii. 3, 21. Porphyrion is guilty of an anachronism, in making the Evander here mentioned the distinguished artist who was brought from Athens to Alexandria by Mark Antony, and thence to Rome. *Catillum* is the diminutive of *Catinum*, referred to in line 92.

92. *Ante*—"before I had an opportunity of doing so," is used adverbially, and to be taken with *sustulit*. *Catini*—"of the platter." The following illustration, from an ancient fresco painting, is supposed to represent a *catinum* (κάτινον), containing a fowl and a couple of fish.



95. *Commissa fide*—"secrets confided to his honour." *Fide* is here the old form of the dative. Cp. Ode iii. 7, 4. *Sponsumve negarit*—"or has denied a pledge," or "has refused to keep his word."

96. The poet now attacks the Stoics, who maintained that there is no other difference in moral actions, than that some are vicious, and others virtuous; and that consequently all offences are equally heinous, and all the virtues equally commendable. This doctrine is false, for while sins may agree in kind, they may also differ in degree of enormity. (*Illi*), *quis* (=*queis*, or *quibus*) *Fere*, σχεδόν, or σχεδόν τι—"nearly," goes with *paria*. *Laborant*, ἀποροῦσι—"are at fault," or "are in a dilemma."

97. *Cum ventum ad verum est*—"when they come to the realities of life." *Sensus moresque*—"the general sense of mankind, and established customs." *Sensus=sensus communis*, line 66.

98. *Atque*, &c.—*aequi*—"and expediency itself, which is, as it were, the parent of what is right and proper." This is the doctrine of the Epicureans, according to whom expediency is the foundation of virtue. But this also is false; for actions are right and wrong, according to the standard by which responsible beings are to be judged by their Creator, and the same offences are not equally reprehensible, when committed by different individuals who have had unequal opportunities of getting their consciences enlightened.

99. *Prorepserunt primis animalia terris*—"men crept forth from the primitive (or newly-formed) earth." According to Epicurus, the first race of men were formed in the earth, by a mixture of heat and moisture.

100. *Mutum*—"dumb," denotes the absence of articulate language, which, according to Epicurus, was an improvement upon the natural language of man, produced by experience. *Glandem*—"acorns," the primitive food of men. Cp. Virg. Geo. i. 8. *Cubilia*—"caves." *Propter* is here, by anastrophe, placed after *glandem* and *cubilia*.

101. *Pugnis* is the ablative of *pugnus*.

102. *Post=postea*. *Usus*—"experience," or, according to the Scholiasts, *indigentia*—"necessity."

103. *Verba—nominaque*=ὀνόματα καὶ ῥήματα—"parts of speech," lit. "verbs and nouns." *Quibus voces sensusque notarent*—"by which they might mark articulate sounds, and express their feelings."

105. *Ponere*—"to enact," or "to impose."

107. *Ante Helenam*—Cp. Ode iv. 9, 13. *Cunnus*—"a wench," is a contemptuous term for *mulier*—"a woman."

109. *Venerem incertam*—"the uncertain dame."

110. *Viribus editior*—"one that was superior in strength," i.e., "the stronger."

112. *Fastosque—mundi*—"and the annals of the world," i.e., the earliest accounts that have reached us respecting the primitive condition of man. See Notes, Ode iii. 6, 2. *Evolvere*—See Notes, Epode 14, 8.

113. *Nec natura potest*, &c., is a denial of the Stoic maxim, that justice and injustice have their first principles in nature itself (φύσει εἶναι καὶ μὴ θέσει).

114. *Dividit ut bona diversis*—"as she discerns things physically good from what is the opposite."

115. *Nec vincet*, &c.—*idemque*, &c.—"nor will reasoning ever evince this, that he sins

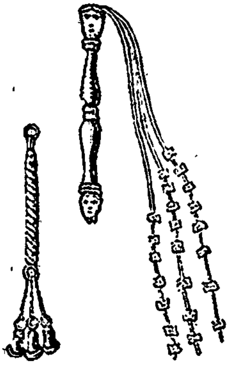
equally and the same," &c. By *ratio* are here meant the refined and subtle disquisitions of the Stoics on the subject of morals.

116. *Caules* (*brassicus*)—"coleworts," or "cabbages." *Fregerit*=*fractos abstulerit*—"has broken off, and carried away."

117. *Qui, &c.—legerit*—"he who, by night, has picked up the sacred utensils (or offerings) of the gods," or "he who, by night, has robbed the temples of the gods," i.e., he who has been guilty of sacrilege (*sacrilegium*) by night. *Adsit regula*—"let some standard be fixed."

118. *Aequas*—"proportioned to."

119. *Scutica*—"the whip," is from σκῦτος, *corium*, and represented in the cut affixed to the Note on Sat. i. 1, 45. The *flagellum*, on the other hand, was a cat-o'-nine-tails, or scourge, made of leathern thongs, or twisted cords, tied to the end of a stick, and sometimes armed with small bits of iron or lead. It was used in correcting great offenders, and not unfrequently proved fatal. Cp. Sat. i. 2, 41. Its appearance is exhibited by the figure to the right. The one to the left is a *flagrum*, which inflicted blows rather than lashes.



120. *Nam ut, &c.*—(*illud*) *non vereor*—"for that you should beat with a cane one who deserves to undergo severer lashes; of this I am not afraid," i.e., there is no danger of a Stoic inflicting too slight a punishment, since the smallest offences are regarded by him to be as bad as the worst. For *nam ut*, Doering reads *ne*, and changes the *ne* at the commencement of the previous line into *nec*. This is in opposition to all the MSS., and quite unnecessary, for *ut* here only serves to introduce the objective clause, which, in construction, is represented by *illud*, and is not governed by *vereor*. The *ferula* was a rod, cane, or switch, with which, as with the *scutica*, schoolboys were accustomed to be corrected.

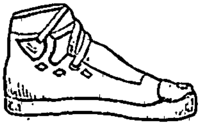
122. *Magnis parva*—"small equally with great offences."

123. *Si tibi regnum*—The poet purposely adopts this phraseology, that he may pass more easily to another ridiculous maxim of the Stoic school. His train of reasoning is: Thou sayest that thou wilt do this, if men will only entrust the supreme power into thy hands. But why wait for this, when, according to the very tenets of thy sect, thou hast already what thou wantest? For thy philosophy teaches thee that the wise man is in fact a king.

124. *Dives, &c.—rex*—These, and similar paradoxical statements of the Stoics, may be reduced to their general principle, that virtue alone is necessary to happiness. It should also be observed, that while Horace speaks of the Stoical sage as he would of a living Stoic, the former was altogether imaginary, and held up merely as a personification of that perfection, towards which the sect maintained that all should constantly aspire. Cp. Epist. i. 1, 106.

126. *Non nosti, &c.—rex*—The Stoic is here supposed to rejoin, and attempt an explanation, the gist of which appears to consist in the fact, that a man may know what he has not the power of putting in practice.

127. *Chrysippus*—After Zeno, the founder of the school, no philosopher more truly exhibited the character, or more strongly displayed the doctrines of the Stoic sect, than Chrysippus, who was the disciple of Cleanthes, at Athens, and was born at Soli, in Cilicia, B.C. 280. *Crepidas—nec soleas*—"either sandals or slippers." Representations of these have been given with the Note on line 32. *Crepida* is from the Greek κρηπίς. The following illustration of one with a thick sole is from a Greek marble.



129. *Hermogenes*—This may, or may not, be the same with the Tigellius mentioned at the beginning of the Satire.

130. *Alfenius vafer*—"the subtle Alfenius." Alfenius (or Alfenus) Varus was a shoemaker, or a barber, of Cremona, who, according to Acron, quitted his profession, and came to Rome, where he attended the lectures of Servius Sulpicius, a celebrated lawyer, and made so great proficiency in his studies, as to become eventually the ablest lawyer of his time. His name often occurs in the Pandects; but he can scarcely have been the Alfenius who was consul in A.D. 2, considering his age at the time this Satire must have been written.

132. For *sutor*, some MSS. give *tonsor*. *Operis—optimus omnis—opifex*—"the best artist in every kind of work."

133. *Vellunt tibi barbam*—The poet here draws a laughable picture of the Stoical monarch, as a wandering philosopher, with a long beard and a staff, surrounded by a

rabble of mischievous boys, in the streets of Rome. Cp. Sat. ii. 3, 17.

136. *Rumperis, et latras* = *rumperis latrando* — "thou art ready to burst with barking," lit. "thou burstest and barkest." *Rumperis* is here in the middle voice, and Wieland thinks that *latras* is purposely used, in allusion to the resemblance which, in some respects, existed between the Stoics and Cynics of the day.

137. *Ne longum faciam (sermonem)*—"not to be tedious." *Quadrante lavatum*—"to bathe for a farthing," i.e., to the farthing bath. As the public baths at Rome were built mostly for the common people, they afforded but very indifferent accommodation. People of fashion had always private baths of their own. The strolling philosophers of the day frequented, of course, these public baths, and mingled with the lowest of the people. The price of admission was a *quadrans* or the fourth part of an *as*.

138. *Stipator* = *satelles*, or *assecla*—" lifeguardsman." The retinue of the Stoic monarch consisted of the ridiculous Crispinus. See Notes, Sat. i. 1, 120.

140. *Stultus* is another thrust at the Stoics. Cp. Note on verse 77.

SATIRE IV.—In this Satire, the poet exposes the disposition of men to satirize their neighbours, and to feel offended when they are satirized themselves. In doing so, he upholds the leniency of his own satirical compositions, compared with those of his predecessors; and, while he replies to those who had characterized them as unpoetical, and full of malignity, he pays a grateful tribute of commendation to the instructions which he had received from his excellent father. Cp. Sat. i. 10, and ii. 1.

Weber supposes it to have been written in 39; Franke, in 38; Grotefend, in 36; Kirchner, in 32; and Walkenaer, in 31, B.C.

1. *Eupolis — Cratinus, Aristophanes* — These unsparing satirists were the leaders of the Old Athenian comedy. Eupolis, son of Sosipolis, was born about B.C. 446, and exhibited his first play two years before Aristophanes, in 429. The probable date of his death is 411. Cp. Sat. ii. 3, 12. Cratinus was born B.C. 519; exhibited 21 plays, and gained 9 victories, after he was 65 years of age. Of the 9, the last was obtained in 423, the year before his death. Aristophanes, the son of Philippus, was born about 444, and died about 380, B.C. He caricatured most of the leading men of his time, and, according to Suidas, he was the author of not fewer than 54 plays.

2. *Atque alii, &c. — est* — "and others, whose Comedy is of the old school," i.e., and other writers of the Old comedy. Ancient comedy was divided into the *Old*, the *Middle*, and the *New*. In the first, both the subject and the characters were real. In the second, the subject was real, but the characters were fictitious. In the third, both the story and the characters were invented by the poet. Aristophanes was the last of the Old comedians. The principal writers of the Middle comedy were Eubulus, Araros, Antiphanes, Anaxandrides, Alexis, and Epicrates; of the New, Philippides, Timocles, Philemon, Menander, Diphilus, Apollodorus, and Posidippus. Regarding the position of *virorum*, see Notes, Epode 2, 37.

3. *Erat dignus describi*—"deserved to be characterized." *Malus*—"a knave."

5. *Famosus* — "infamous." *Multa cum libertate notabant*—"as censors branded him with great freedom."

6. *Hinc* (= *de his*) *omnis* (= *omnino*) *pendet Lucilius*—"upon these Lucilius entirely depends," i.e., this freedom of satire was also the great characteristic of Lucilius, who was born B.C. 148, at Suessa, a town of Latium, in the Auruncan territory. He was descended of a good family, and was grand-uncle, by the mother's side, to Pompey the Great. He served in the cavalry, under Scipio, in the Numantine war, and his chief characteristic, as a writer, was his vehement and cutting satire. He died at Naples in 103, and Macrobius (Sat. iii. 16) calls him, *Acer et violentus poeta*.

7. *Mutatis, &c. — numerisque* — "having changed merely the feet and the rhythm of his verse." Cp. Epist. i. 19, 24. The Greek comic writers, like the tragic, wrote in Iambic trimeters. Lucilius, on the other hand, adopted the Hexameter versification in the first twenty books of his satires, while in the rest, with the exception of the thirtieth, he employs Iambics or Trochaics.

8. *Emunctae naris, durus componere versus*—"of nice discernment (lit. of a clean-wiped nose), though harsh (or stiff) in the composition of his lines." Cp. Epode 12, 3, and Sat. i. 3, 29.

10. *Ut magnum*—"as if it were a great feat." *Stans pede in uno*—"standing on one foot," i.e., "in a very short time."

11. *Quum, &c. — velles* — "as he flowed muddily along, there was always something that thou wouldst feel inclined to throw away," i.e., to take up, and cast aside as worthless. Cp. Sat. i. 10, 50. Heindorf, however, along with the Scholiasts, take *tollere* in a good sense—"to take away," as something excellent, but Horace obviously censures Lucilius for his hurried copiousness, or facility, and compares the whole of his poetry to a muddy and troubled stream, continually bearing impurities on its surface that one would feel inclined to remove.

12. *Piger—ferre* = νωθρὸς φέρειν—Cp. Ode iv. 14, 22.

13. *Scribendi recte, (dico); nam ut (scribat) multum, nil moror*—"I mean of writing correctly, for as to his writing much I care nothing." Lucilius was a very voluminous writer. *Ecce, Crispinus minimo (nummo) me provocat*—"see, Crispinus challenges me

with the smallest sum." Crispinus offers to bet a large sum, so certain is he of victory, against the smallest sum which the poet feels inclined to stake, such as "a hundred to one." Regarding Crispinus, see Notes, Sat. i. 1, 120.

15. For *accipiam*, Bentley prefers *accipe iam*, which is the reading of some MSS. *Tabulas*—"writing tables." See Notes, Sat. i. 6, 74.

16. *Custodes*—"inspectors," or "umpires," to see that they neither brought with them verses already composed, nor such as were the production of others.

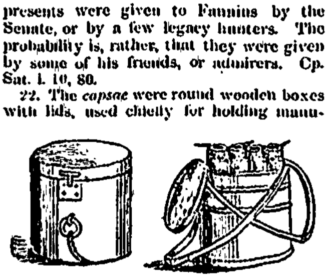
17. *Di bene, &c.—animi*—"the gods have done well, in having made me of a poor and humble mind," i.e., the gods be praised for having made me what I am, a man of moderate powers and retiring character.

19. *At tu, &c.—imitare*—The order of construction is, *At tu imitare, ut mavis, auras conclusas hircinis follibus, laborantes usque dum ignis molliat ferrum.* The reference is to a pair of smith's bellows in operation. Cp. Juvenal. Sat. vii. 111.

20. *Usque*—"constantly."

21. *Ut mavis*—"since thou dost prefer this." *Beatus, &c.—imagine*—"a happy man is Fannius, a set of boxes for his MSS. and his bust being presented to him, without anything being done, on his part, to procure them." Different interpretations have been given of this passage. *Ultro* is probably intended to be ambiguous. When used by Fannius and his friends, it would signify "without being asked for;" but as it is used by Horace, it is understood to imply "without being deserved." Instead of supplying *ad eum* after *delatis*, some, on the authority of the Scholiasts, wish to understand *in publicas bibliothecas*—"to the public libraries;" but it is believed that this Satire was written before the custom of placing the works and busts of distinguished poets in the public libraries prevailed at Rome. The library of Asinius Pollio does not appear to have been founded before 38 B.C., and we are afterwards informed, by Pliny (vii. 30), that it did not then contain the bust of any living writer, except that of M. Terentius Varro. The Scholiasts seem to doubt whether these presents were given to Fannius by the Senate, or by a few legacy hunters. The probability is, rather, that they were given by some of his friends, or admirers. Cp. Sat. i. 10, 80.

22. The *capsae* were round wooden boxes with lids, used chiefly for holding manuscript rolls of parchment. Straps were attached for carrying them. Two are represented in the foregoing cut—one shut, and the other open. See also Notes, Epist. ii. 1, 112.



23. *Timentis*=*verentis*—"as I am afraid." *Timeo* was not used with the infinitive, in prose, till the time of the elder Pliny. The genitive is in apposition with the personal pronoun *mei*, which is implied in the possessive *mea*. Cp. Ovid, Heroid. 5, 45, *Nostros vidisti flentis ocellos.*

24. *Genus hoc (scribendi)* refers to satire. *Uptote plures culpari dignos* is in attraction with *quos*, and equivalent to *quippe cum multi culpari digni sint.*

25. *Quemvis media erue turba*—"take any one at random from the midst of the crowd." For *erue*, some MSS. give *elige.*

26. For *ob avaritiam*, Bentley and others prefer *ab avaritia*, which is said to have the authority of two MSS. Orelli quotes as parallel variations of construction, Sallust, Jugurtha 22, *Ob easdem artes a Micipsa, non penuria liberorum, in regnum adoptatum esse:* Livy, xxxviii. 39, *Non tam ob recentia ulla merita quam originum memoria:* and Tacitus, Hist. ii. 50, *Non noxa neque ob metum.* For *misera*, some MSS. give *miser*

28. *Hunc, &c.—aere*—"this one the glitter of silver captivates, Albius is lost in admiration of bronze." By *argenti*, vessels of silver are meant; and by *aere*, vessels and statues of Corinthian bronze. *Albius*—Not the poet, Albius Tibullus, as Baxter would have us believe, but some individual or other, remarkable merely for his passionate attachment to bronze.

29. *Mutat merces*—"trades." Cp. Ode i. 31. 12. *Ad eum (solem) quo vespertina tepet regio* is an elegant circumlocution for "the west."

30. *Quin, &c.—turbine*—"nay, like dust gathered by the whirlwind, he is borne headlong through the midst of dangers."

32. *Summa deperdat*=*perdat de summa.*

34. *Foenum habet in cornu*—"he has hay on his horn," in order to put passengers on their guard, as if he were a mad bull. *Dummodo risum excutiat sibi*—"if he can only raise a laugh for his own amusement." *Sibi* is a *dativus commodi*, and not equivalent to *a se*, as some would have it.

36. *Et, quodcunque semel chartis illeverit (atramento)*—"and whatever he has scribbled on his paper" *Omnes, &c.—anus* indicate that the poet will take delight in showing his productions to all, even to the very rabble about town.

37. *A furno redeuntes lacuque*—"as they return from the bake-house and the reservoir." *Lacus* here denotes a basin, or tank, supplied with water from the aqueducts, for the benefit of those who could not afford to pay for bringing it into their houses by means of pipes.

38. *Agedum*—"come, now."

39. *Dederim quibus esse poëtas*—"whom, for my part, I allow to be poets." *Poëtas* is here the reading of all the MSS., and stands in apposition with *se*, which is understood before *esse.* Heinsius and Bentley read *poetis*, to correspond with *quibus*, which is really what we would have expected

Horace to have written." The perfect subjunctive is often used for the purpose of softening an assertion, and removing an appearance of arrogant authority: thus—*crediderim*, "for my part I believe;" *confirmaverim*, "I am inclined to affirm," &c.

40. *Concludere versum*—"to complete a verse," i.e., to give it the proper number of feet.

42. *Sermoni (quotidiano)*—"to prose," i.e., the language of every-day intercourse. Horace here refers to the style of his satires, and, for the sake of argument, concedes his claims to the title of poet, in that species of versification for which he was afterwards to receive the highest honours of poetry.

41. *Si qui*—The MSS. vary between this form and *si quis*. *Uti nos*—"like me."

43. *Ingenium*—"poetic genius." *Mens divinior*—"inspiration," lit. "a more godlike mind," than usually falls to the lot of mortals. *Os magna sonaturum*—"a dignified style of expression," lit. "a mouth to utter great things." These are essential to a poet, whether epic, tragic, or lyric. Though the future participle of *sono* is *sonaturus*, the first supine is *sonitum*.

45. *Idcirco*—"in reference to this." *Quidam*—"some," i.e., certain Alexandrine grammarians. Cp. Cicero, Orat. 20, 67.

46. *Quod, &c.—merus*—"because there is neither in the style nor sentiments (lit. in the expressions nor subjects) a fierce enthusiasm and vigour, it is mere prose, except in so far as it differs from prose by having a certain fixed measure." *Inest*—This verb is in the singular, because *acer spiritus*, and *vis*, are nearly equivalent to *acris vis inspirata*. The reasoning is this: Three things are requisite to form a poet—richness of invention, fire of imagination, and nobleness of style. But since comedy has none of these, it is doubted whether or not it be a real poem.

48. *At pater, &c.—facibus*—The poet here supposes some one to object to his remark respecting the want of fire and force in the New Comedy, by referring to the spirited mode in which the character of the angry father is drawn, when railing at the excesses of a dissipated son. The allusion is to Demea, in Terence's Adelphi, and to Chremes, in the Heautontimorumenos, or "Self-Tormentor" of the same poet.

49. *Nepos—filius*—"his dissolute son." *Nepos* = ἄσωτος, ἀσελγής. See Notes, Epode 1, 34.

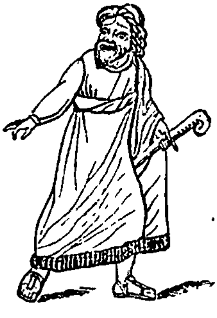
51. *Ambulet ante noctem cum facibus*—The reference here is more to Greek than to Roman manners, the comedies of Terence being mere imitations of those of Menander. The intoxicated and profligate youth were accustomed to rove about the streets with torches, at a late hour of the night, after having ended their orgies within doors. But far more disgraceful was it to appear in the public streets, in a state of intoxication, and bearing torches, before the day was drawn to a close.

52. *Numquid, &c.—si viveret?* introduces the poet's reply, which is simply this: That, with whatever vehemence of language the angry father rates his son, it is very little different from what Pomponius might expect from *his* father, if he were alive. It is the natural language of the passions expressed in measures.

53. *Leviora*—"less severe reproofs." *Ergo*—"accordingly." In order to understand the connection here between this sentence and the one which precedes, we may suppose the following to be understood before *ergo:* Now, if the railings of the angry father have nothing in them either sublime or poetical, "then," &c.

54. *Puris—verbis*—"in plain words," i.e., "in words equally devoid of ornament and elegance."

56. *Personatus*—"masked," or "represented on the stage." The ancient comic actors always wore masks suited to the characters which they had to personate. The following representation of one is from a marble bas-relief.



57. Before *olim quae*, supply *et illis*.

58. *Tempora certa modosque*—"their fixed times and rhythm."

60. *Non, &c.—poetae*—The construction is *Non etiam invenias membra disjecti poetae, ut si solvas (hos versus Ennii.) Etiam* here may either be taken with *invenias* in the sense of *pariter*, or *adeo;* or with *disjecti* in that of *vel*, "even." Some try to discover in *disjecti* an allusion to Absyrtus, or Orpheus. The meaning of the poet is, that the lines composed by Lucilius and himself become, when divested of number and rhythm, so much prose, and none will find the scattered fragments animated with the true spirit of poetry, as he will, if he take to pieces the two lines of Ennius which represent Discord as breaking open the gates of War, in allusion to those of the temple of Janus being shut in time of peace. See Notes, Ode iv. 15, 8, and compare Virg. Æn. i. 294; vi. 279; and vii. 622.

63. *Alias*—"at some other time," or "on some other occasion."

65. *Sulcius acer—et Caprius*—The Scholiast describes these two persons as informers (*quadruplatores*), and at the same time lawyers (*causidici*).

66. *Rauci male cumque libellis*—"exceedingly (lit. badly) hoarse, and armed with their written accusations."

69. *Ut, &c.—Sulci*—"suppose thou art like (or as bad as) the robbers Cœlius and Birrius, I am not like Caprius or Sulcius," an informer.

71. *Nulla, &c.—libellos*—"let no book shop nor pillar have any productions of mine." *Habeat* is an instance of the optative. Books, at Rome, were frequently exposed for sale under porticoes, and their titles posted on the pillars outside. Cp. Ars Poet. 373, and Martial, Sat. i. 117, 10.

72. *Queis, &c.—Tigelli*—"over which the hand of the rabble, and of Hermogenes Tigellius may sweat." See Notes, Sat. i. 3, 129.

73. *Nec recito (quae scripsi) cuiquam*—For *nec*, some MSS. give *non*; for *recito*, some are said to give *recitem*; and for *cuiquam*. Bentley wishes *quicquam*, which it appears has the authority of one MS. in its favour. Cp. Sat. i. 3, 88, 89.

76. *Suave locus voci resonat conclusus*—"the place being enclosed on every side by the walls, gives a pleasing echo to the voice." The poet freely admits that his practice is in opposition to that of many, whom he characterizes as mere fools, and altogether ignorant of what propriety demands, as is shown by the selection of the places, namely, the forum and the vaulted chambers of Thermæ, where they choose to spout their paltry productions, in presence of those who have assembled for other purposes. For a representation of the Baths of Titus, see the cut prefixed to the Second Book of the Satires.

77. *Haud illud quaerentes*—"who never put this question to themselves." *Sine sensu (communi)*—"senselessly," i.e., "without any regard to what propriety demands." Cp. Sat. i. 3, 66.

78. *Tempori—alieno*—"unseasonably," or "at an improper time." *Laedere*—"to hurt," or "in hurting," namely, the feelings, or characters, of others.

79. *Inquit*, φησὶ—"it is said," or "says my opponent." Some MSS. give *inquis*. *Et hoc studio pravus facis*—"and, being of a malicious disposition, thou doest this intentionally." The poet now proceeds to dispose of the charge of malignity with which he was assailed. *Unde petitum hoc (opprobium) in me jacis?*—"whence didst thou get this reproach which thou castest against me?" lit. "whence obtained dost thou cast this against me?"

80. *Quis*—The Scholiasts take *quis* as the interrogative, thus—*Quis est auctor?* Orelli and others explain it as *aliquis*, thus—*Estne auctor aliquis eorum?* &c.

81. *Qui*—The antecedent is *hic*, in line 85. *Rodit*—"backbites," lit. "gnaws."

82. *Defendit*—The final syllable is here lengthened by cæsura. *Solutos, &c.—dicacis*—"who seeks eagerly for the unrestrained laughter of those around him, and the reputation of a wit."

84. *Fingere—non visa*—"to feign what he has not seen." *Commissa tacere*—See Notes, Ode iii. 2, 25, 26.

85. *Hic, &c.—caveto*—"this is a black-hearted man; shun him, thou that hast the spirit of a Roman." *Romane*—See Notes, Ode iii. 6, 2.

86. *Saepe tribus, &c.—quaternos*—The usual number of couches around the *mensa*, or table, in the Roman *triclinium*, or banqueting-room, was three, one side being left open for the slaves to bring in and out the dishes. The couches were respectively distinguished by the appellations, *summus*, *medius*, and *imus*, which terms were also applicable to the guests, whose number, according to Varro, should never be below that of the Graces, nor above that of the Muses; that is, at least one, and not more than three, for a couch. Four persons on a couch, therefore, would make what, in the language of the day, would be called a large party. Hence the present passage may be paraphrased, "One may often see a large party assembled at supper." Cp. Cicero, Piso 27, *Graeci stipati, quini in lectulis, saepe plures; ipse solus*, &c.

87. *Unus*—For this, some MSS. give *imus*, which is preferred by Fea, Doering, and others. In favour of the latter are quoted, Sat. ii. 8, 40, *Imi convivae lecti;* Epist. i. 18, 10, *Imi derisor lecti;* and Petronius, 38, *Vides illum, qui in imo imus recumbit?* None of these, however, are exactly parallel passages; for *imus*, applied to a guest, designated the lowest one on any of the three couches, and not any one of the three individuals who sat on the lowest couch. See Notes, Sat. ii. 8, 20. *Unus* is understood to refer to a *Scurra*—a buffoon, or jester, who was there for the amusement of the party. *Amet*, φιλεῖ—See Notes, Ode ii. 3, 10. Some MSS. give *avet*, which is preferred by Dillenburger. *Quavis (ratione) adspergere cunctos*—"to attack (lit. to asperse) the whole party in every possible way."

88. *Praeter eum, qui praebet aquam*—"except him who furnishes the water," i.e., the entertainer, who supplies the guests with water, either hot or cold, for the purpose of tempering their wine, or for washing their hands. Cp. Sat. ii. 2, 68, and see Notes, Ode iii. 19, 6. *Post*=*postea*. *Hunc* refers to the entertainer, and is governed by *amet adspergere*.

90. *Hic tibi, &c.—nigris*—"this man appears to thee, who art such a foe to the black-hearted, courteous, entertaining, and frank in disposition." *Liber*—παῤῥησιαστής. By *nigris*, are here meant the whole race of secret calumniators and detractors.

92. *Pastillos*—See Notes, Sat. i. 2, 27.

94. *Capitolini—Petilli*—According to Cruquius' Scholiast, this Petillius was surnamed *Capitolinus*, from having been governor of the capitol. The same authority says that he was accused of having stolen, during his office, a golden crown consecrated to Jupiter, and that, having pled his cause in person, he was acquitted by the judges, in order

to gratify Augustus, with whom he was on friendly terms.

95. *Defendas, ut tuus est mos*—"go on and defend him in thy usual way," by conveying an insinuation of his guilt.

96. This verse is a hypermeter, as in Sat. i. 6, 102.

99. *Sed tamen admiror*, &c.—This *but*, as Francis remarks, spoils all; and such artful and secret calumny has something infinitely more criminal in it than the careless, open freedom of Horace.

100. *Hic nigrae succus loliginis*—"this is the very essence of black malignity," lit. "this is the very juice of the black cuttle-fish." The *loligo*, or cuttle-fish, emits, when pursued, a liquor as black as ink, in order to escape by discolouring the surrounding waters. For *succus*, one MS. gives *fucus*.

101. *Aerugo mera*—"genuine detraction," or "undiluted poison," lit. "pure (verdigris, or) copper-rust," which eats away metal, as the gnawing tooth of malignity corrodes the character of its victim. Cp. Martial, x. 33, 5, and ii. 61, 4

102. *Atque animo prius*—"and from my breast before I turn to write." *Ut, &c.—vere*—"that is to say, if I can really promise anything whatever respecting myself."

104. *Hoc—juris*—"this amount of liberty."

105. *Insuevit—hoc me*—"accustomed me (lit. in this) to this," i.e., led me into this habit by the peculiar mode of instruction which he adopted in my case. Bentley regards *hoc* as under the government of *fugerem*, and some would have *insuevit* to govern two accusatives.

106 *Ut fugerem, (ea, sc. vitia,) &c.—notando*—"that by pointing out to me each particular vice in living examples, I might be induced to shun them." Orelli understands *vitiorum quaeque notando* to apply to Horace—"by marking each of the vices."

109. *Albi ut male vivat filius*—"what an evil life the son of Albius leads!" The person referred to is not known.

110 *Barrus*—The Scholiast describes Barrus as a man "*vilissimae libidinis atque vitae.*" Cp. Sat. i. 7, 8. For *Barrus*, Bentley prefers *Barus*. *Magnum documentum*—"a great lesson."

112. For *Sectani*, one MS. gives *Sectani*.

114 *Treboni*—Regarding Trebonius the Scholiast says, "*Hic in adulterio deprensus fuit.*"

115 *Sapiens*—"a philosopher," whose province it is to explain the reason of things, and to show why one action is honest, and another base. The poet's father, of but mean rank, could not be supposed to be deeply acquainted with these matters. It was enough that he knew how to train up his son according to the institutions of earlier days, to teach him plain integrity, and to preserve his reputation from stain and reproach. As he grew up, he would be able to manage for himself

119. *Duraverit*—"shall have strengthened." Cp. Virgil. Geo. iii 257

120. *Nabis sine cortice*—"thou wilt swim without cork." i.e., will be able to get on without assistance. The metaphor is taken from persons learning to swim sometimes making use of pieces of cork to bear them up.

122. *Habes auctorem, quo facias hoc*—"thou hast an authority for doing this."

123. *Unum ex judicibus selectis*—By the *Lex Aurelia*, of L. Aurelius Cotta, enacted B.C. 70, the *Judices Selecti*, or those who were liable to be called upon by the Prætor to act as jurymen in criminal cases, were chosen annually, at this time, from the Senators, Equites, and Tribuni Ærarii. Those selected from each constituted a distinct section, or decuria. The names of the whole were entered in a register, styled *Album Judicum*. Their number was different at different times. By the Lex Servilia, in B.C. 106, it was 450; by the Lex Livia, in 91, 600; by the Lex Plotia, in 89, 525; and in the time of Augustus, 4000. Their number is not known to have been fixed by the *Lex Aurelia*, but on one occasion 360 were selected. See Ramsay's Antiquities. *Objiciebat*—"he presented to my view," or "he cited."

124. *An, &c.—addubites*—The order of construction is *An addubites (utrum) hoc sit inhonestum et inutile factu, necne?* and not, as Heindorf would have it, *Addubites an (=utrum), &c. Inutile*, ἀχρεῖον, ἄχρηστον—"detrimental."

126. *Avidos (potus et ciborum) vicinum, &c.—exanimat*—"as the funeral of a neighbour terrifies the intemperate when they are unwell."

127. *Sibi parcere*—"to spare themselves," i.e., to curb their appetites, and have a care for their health.

129. *Ex hoc*—"in consequence of such culture."

131. *Et istinc*—"from these even."

132. *Liber amicus*—"a candid friend."

133. *Consilium proprium*—"my own reflection."

134. *Porticus*—"the public portico." At Rome there were many magnificent porticoes, or colonnades, under which the people could sit, or walk, in wet or sultry weather. See Notes on line 71 of this Satire, and on Ode ii 15, 14.

136. *Non belle (fecit)*—"did unbecomingly."

137. *Imprudens*—"unwittingly." *Olim*—See Notes, Ode iv. 4, 5.

138. *Agito*—"I revolve."

139. *Illudo chartis*—"I amuse myself with writing." *Hoc* refers to his habit of frequent writing, or versifying.

140. *Concedere*—"to give way to," or "to extend indulgence," like *ignoscere*.

142. *Nam multo plures sumus*—"for we are far the more numerous body."

143. *Judaei*—With this sally on the eagerness of the Jews to obtain proselytes, compare Matthew xxiii. 15. *In hanc concedere turbam*—"to join this numerous party of ours;" in other words, "to become poet and satirist in self-defence."

SATIRE V.—In this Satire the poet gives a graphic description of a journey from Rome to Brundusium, which was made probably in the spring of B.C. 37, at the request of Mæcenas, when he and Cocceius were deputed thither to mediate between Octavianus and Antony. The poet was accompanied only by Heliodorus from Rome to Terracina, where, by appointment, they waited for Mæcenas and Cocceius. At Sinuessa, they were joined by Plotius, Tucca, Varius, and Virgil. Varius left at Canusium. The narrative stops with Brundusium, but it is supposed that at least the official members of the party went on to Tarentum to meet Antony.

1. *Magna—Roma*—The epithet here serves to mark the difference between Rome and Aricia. The latter was not "great" or "magnificent," in comparison with Rome, though, considered by itself, it was no small place. *Aricia—La Riccia* was a city of Latium, on Mons Albanus, at a short distance from the Appian Way, a little to the west of Lanuvium, and about 16 miles from Rome. The neighbourhood was celebrated for a temple in honour of Diana Nemorensis, a fountain sacred to Egeria, and a number of Roman villas. For *excepit*, some MSS. give *accepit*, and others *cepit*.

2. *Hospitio modico*—"in a middling (or in a small) inn." Cp. Epist. i. 5, 2. *Heliodorus Graecorum longe doctissimus*—The merits of this rhetorician are not celebrated elsewhere; and some are in favour of lessening the compliment here paid to him, by changing *longe* into *linguae*, which is the reading of some MSS.

3. *Forum Appi*—Appii Forum was 43 miles from Rome, and consequently 27 beyond La Riccia. Here the Apostle Paul, on his journey to Rome, was met by Christians from the capital (Acts xxviii. 15). It was called *Forum*, from being a place where markets were held and justice was administered; and it derived the name of *Appii* from Appius Claudius Cæcus, who constructed the Appian Way, on which it was situated. Some regard *Forum* as a nominative to *excepit*; others as an accusative after *venimus*, understood.

4. *Differtum, &c.—malignis*—"crammed with boatmen and knavish innkeepers," being a terminus of the canal, which ran through the Pontine Marshes (*Pomptinae Paludes*), parallel to the Via Appia, and called Decennovium, as its length to Tarracina (*Terracina* or *Anxur*) was nineteen miles. With *malignis*, compare Sat. i. 1, 29. Acron takes *malignis* substantively, i.e., equivalent to *malignis hominibus*. But for *atque*, in a similar position, see Sat. i. 6, 111, 131; 7, 12; 10, 28; and Epode 17, 4.

5. *Hoc, &c.—unum*—"this, which, to more active travellers than ourselves, is only one journey, we lazily divided into two." The *iter* is not from Aricia, but from Rome to Appii Forum. *Altius praecinctis*, εὐζωνοτέροις. The Romans tucked up the toga in proportion to the degree of activity that was required; and hence *praecinctus*, like *succinctus*, came to denote, generally, a person of active habits. See Notes, Epode 1, 34.

6. *Minus est gravis Appia (via) tardis (quam velocioribus)*—At this time the Appian Way was rough and dirty. Cp. Epist. i. 11, 11. It was afterwards repaved by the Emperors Nerva and Trajan. Acron explains *minus gravis tardis*, by saying, that the Appian Way was well supplied with inns; but in this case an active traveller would not need many. For *minus*, Fea and Doering, &c., on the authority of one MS. give *nimis*. If this reading is adopted, the clause should be explained as a statement of the poet's experience, and not as a reason for his conduct, as in this sense he had only to proceed faster in order to make it less fatiguing.

7. *Deterrima*—One MS. gives *teterrima*, which is preferred by Bentley. *Ventri indico bellum*—"declare war against my stomach," i.e., take no supper.

8. *Haud animo aequo*—"with impatience."

9. *Comites*—"those who were to go along with me," who were less fastidious in regard to the marsh water. *Nox*—From Strabo (v. 6), we learn that the passage along the canal was usually made by night, probably because the vapours from the marshes were less offensive than by day.

10. *Signa*=*astra*, as in Ode ii. 8, 10.

11. *Tum, &c.—ingerere (coepēre)*—"then our slaves began to heap reproaches on the boatmen, the boatmen on our slaves."

12. *Huc appelle*—"push in here," exclaims one. *Trecentos inseris*—"you're stuffing in hundreds," says another. *Trecenti* is here used indefinitely for any large number, as in Catullus, 11, 18. *Ohe! jam satis est*—"hold! there is enough," cries a third. This explanation appears best to agree with the officiousness of slaves in giving directions. Cruquius' Scholiast, however, regards the whole as the exclamations of one; and Porphyrion, Orelli, and others, suppose the last to have been uttered by the boatman, which is not very likely, if, as appears to have been the case, each paid him a separate fare!

13. *Aes*, ναῦλον,—"the fare." *Mula*—The track-boat was towed by a mule (ἡμιόνιον).

14. *Mali culices*—"the troublesome gnats (or mosquitoes)."

15. *Ut*=*dum*—"while in the mean time."

16. *Multa prolutus vappa*—"drenched with plenty of wretched wine." See Notes, Sat. i. 1, 104. *Prolutus*, βεβρεγμένος, "soaked." *Viator*—"a passenger," lit. "a traveller." Heindorf, strangely enough, makes it "the mule-driver."

21. *Cerebrosus*—"an irritable fellow."

23. *Dolat*—"belabours," or "thwacks," whence *dolabra*. *Quarta—hora*—"between 10 and 11," on the supposition that the journey was made in spring, as the Roman

day was divided into 12 hours, and extended from sunrise to sunset.

24. *Feronia*—The grove and fountain of the goddess of Feronia were on the Appian Way, near Mount Soracte, about three miles above Tarracina or Anxur.

25. *Pransi*—"having lunched," or "after lunch." The *prandium*, (=πρὸ, ἔνδιον,) was a light meal between the *jentaculum* and *coena*, usually taken about mid-day, and sometimes called *merenda*. *Repimus*—"we creep," or "slowly wend our way," the journey being up-hill, and after an uncomfortable night in the boat.

26. *Impositum saxis late candentibus Anxur*—"Anxur perched on rocks conspicuous from afar," about 61 miles from Rome, and three from Feronia (*Torre Otto-faccia*), on the coast of Latium, and also called Tarracina. It stood on the ridge of a mountain, or rather on a collection of white and lofty rocks, at the foot of which the modern *Terracina* is situated.

27. *Venturus erat*—"was to come," probably from some place on the coast. *Optimus*—"the excellent," or "the most worthy," is applied by many editors to *Maecenas*; by Bentley, Orelli, and others to *Cocceius*. Cp. Sat. i. 6, 54; 10, 82; and 4, 105.

28. *Cocceius*—Lucius Cocceius Nerva was one of the friends of Lucius Antonius, who were captured at the siege of Perusia, in the beginning of B.C. 40. Being received into favour by Octavianus, he was instrumental, along with Mæcenas and Asinius Pollio, in soon after effecting a reconciliation between him and Mark Antony. This is referred to in the following verse, and resulted in the treaty of Brundusium. He was a *consul suffectus* in 39, and is frequently confounded with his brother Marcus, who was consul in 36, and probably the great-grandfather of the Emperor Nerva. *Capito*—*Fonteius*—Caius Fonteius Capito, a friend of Mark Antony, and afterwards his legate in Asia, and *consul suffectus* with M. Acilius, in 33 B.C.

30. *Nigra* — *collyria* — "black salve." *Lippus*—"being afflicted with sore eyes."

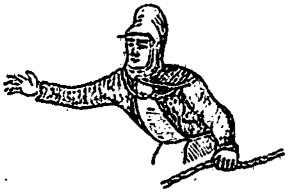
31. *Illinere*—A historical infinitive, governed by *incipio* understood.

32. *Ad unguem factus homo*—"a perfect gentleman," or "a man of the most polished manners." The metaphor is taken from the practice of sculptors, who test the smoothness of their marble, and the exactness of their joinings, by drawing their nail over them.

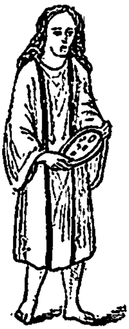
34. *Fundos*—The town of Fundi (*Fondi*) was a *Praefectura*, in Latium, situated on the Appian Way, about thirteen miles to the north-east of Anxur. *Aufidio Lusco praetore*—In this there is supposed to be a double joke. First, in the title of Prætor being applied to a mere recorder of a petty town, whether assumed by himself, or given to him by the inhabitants; and secondly, in the mode in which their departure from the place is announced, imitating the formal Roman way of marking events by consulships:—"We leave Fundi during the prætorship of Aufidius Luscus." *Libenter*—"in high glee," on account of the amusement they had received; or "gladly," on the supposition that they had been disgusted by the officiousness of the consequential scribe.

35. *Praemia*—"the magisterial insignia." The paraphernalia of the silly notary will appear all the more ridiculous, when it is remembered that Mæcenas was content with the *angusticlavia*.

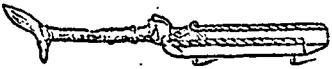
36. *Praetextam*—The *toga praetexta* was a white robe, bordered with purple, and used by the higher class of magistrates. *Latum clavum*—The *tunica laticlavia* was peculiar to senators, and differed from an ordinary white tunic only in having a broad ornamental stripe of purple woven down the front. It is believed to resemble, except in regard to colour, the Persian sarapis, as in the following representation of Darius, from an ancient Mosaic of the battle of Issus.



The *tunica angusticlavia*, on the other hand, had a narrow purple stripe on each side, and was at first peculiar to the knights or equites, but at a later period came to be worn as livery by cup-bearers and other menials. The following representation of a *camillus*, is from the Vatican Virgil, and will serve to illustrate the *clavus angustus*.



Prunaeque batillum—This appears to have been a sort of censer, or shovel, containing live coals, and carried before the higher magistrates on solemn occasions, for the purpose of burning perfumes in honour of the gods. Luscus appears to consider the arrival of Mæcenas worthy of such a ceremony. The following representation of a *batillum* is from a bronze original at Pompeii.



37. *Mamurrarum urbe*—Formiæ, now *Mola di Gaeta*, about twelve miles to the south-east of Fundi. The city of Lamus, and the Læstrygones, (See Notes, Ode iii. 17. 6,) is here humorously called the city of the Mamurræ. This family was of obscure origin, and owed the distinction they possessed to one of their number having served under Julius Cæsar, as head-engineer (*praefectus fabrûm*), in Gaul. Being a favourite, he was permitted to enrich himself at the expense of the Gauls, and is said to have acquired such enormous wealth that he was able to purchase the greater part of his native city, and to encrust his entire house on the Cœlian hill with marble. At Rome he became a senator, and his prodigality is censured by Catullus in two of his epigrams. *Manemus=pernoctamur*—"we pass the night."

38. *Murena, &c.—culinam*—The party supped at Capito's, and slept at Murena's. The individual last mentioned was a brother of Terentia, the wife of Mæcenas, and subsequently put to death for plotting against Augustus. See Notes, Ode ii. 10.

39. *Postera lux oritur*—An amusing imitation of the epic style.

40. *Plotius et Varius*—These were the two to whom Augustus entrusted the correction of the Æneid after Virgil's death. See Notes, Ode i. 6, 1. *Sinuessae*—Sinuessa, now *Mondragone*, was a Roman colony of some note, situate close to the sea, on the coast of Latium, about 18 miles from Formiæ, and founded, as is said, on the ruins of Sinope, an ancient Greek city. It lay below Minturnæ and the mouth of the Liris, and was the last town of New Latium, having originally belonged to Campania.

41. *Animae quales=tales animae quibus*—Cp. Epode 5, 59. *Candidiores*—"more sincere."

42. *Devinctior*—"more firmly attached."

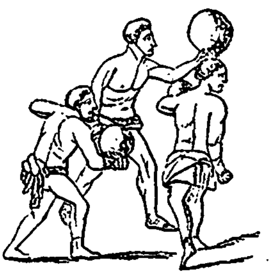
44. *Sanus*—"as long as I am in my right mind."

45. *Campano Ponti*—The bridge over the Savo (*Savone*), about three miles from Sinuessa, and now called Ponte Coppani.

46. *Parochi*—"the commissaries," or "public purveyors." At all the principal stations along the Roman roads in Italy, and the provinces, there were certain functionaries paid by the state, and styled *parochi* (πάροχοι), *praebitores*, or *copiarii*, whose duty it was to supply the Roman magistrates, ambassadors, and other official persons with such necessaries as they could not conveniently carry. By the *Lex Julia de Repetundis*, B.C. 59, these were restricted to hay, salt, fire-wood, and beds. Cp. Cicero's Epistles to Atticus, xiii. 16.

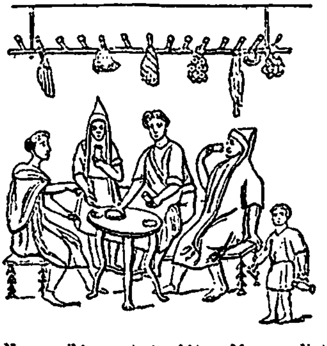
47. *Capuae*—Capua (*Santa Maria di Capoa*), was once the capital of Campania, 28 miles beyond the Pons Campanus, and about 130 from Rome. See Notes, Epode 16, 5. *Tempore=tempestive*—"in good season." *Ponunt=deponunt.*

48. *Lusum (pila)*. *Pila* was a general term for "a ball," and comprehended four varieties—*follis*, *harpastum*, *paganica*, and *trigon*. The first was the largest, and is represented beneath. For the fourth, which was the smallest, see Notes, Sat. i. 6. 126; and for the manner of using them, consult Becker's Gallus.



49. *Crudis*—"to those who are troubled with indigestion." In the term *lippis*, the poet includes himself; in *crudis*, Virgil.

51. *Super est=est super*—"overlooks." *Caudi Cauponas*—"the inns of Caudium." Caudium was a town of the Samnites, 21 miles from Capua, and gave name to the celebrated defile (*Furculae Caudinae*, or *Fauces Caudinae*) where the Romans were compelled to pass under the yoke, B.C. 321. The following representation of the interior of a tavern is from a painting at Pompeii.



Nunc mihi paucis (verbis)—Musa, velim memores—With this mock heroic introduction of the poet's account of the contest of wit between the two *Scurrae*, compare Homer, Il. ii. 484. Ἔσπετε νῦν μοι Μοῦσαι Ὀλύμπια δόματ' ἔχουσαι.

52. Sarmentus, once the slave of M. Fa-

vonius, who had been proscribed during the civil wars, and now a freed-man, and clerk of Mæcenas; Messius Cicirrus is understood to belong to Cocceius. Cicirrus is probably a sobriquet: Κίκιῤῥος, in Greek, being equivalent, according to Hesychius, to ἀλεκτρυών, "a cock."

54. *Contulerit lites*—"engaged in the conflict." *Messi clarum genus Osci (fuere)*=*Messi clari genitores fuerunt Osci*—"Messius was of the famous Oscan breed," or "Messius's illustrious progenitors were Oscans, or Opicans," who were the original inhabitants of Campania, and regarded by the Romans as a degraded race.

55. *Sarmenti domina exstat*—"Sarmentis's mistress (the widow of Favonius) is alive," and, consequently, some change of fortune might yet enable her to claim him as her slave. Slaves being regarded as the property of their masters, the names of their fathers were not given.

58. *Accipio (comparationem,* or *similitudinem)*—"I admit the comparison," or "'Tis even so, I grant," says Messius, jocosely, and shakes his head in imitation of a wild horse, probably the unicorn or monocerōtes of Pliny, Hist. Nat. viii. 21. On this, Sarmentus renews the attack. *O, tua, &c.—faceres*—Uttered by Sarmentus, and equivalent to *O, quid faceres, si tuae fronti non exsectum esset cornu?* The allusion is to a large wart which had been cut away from the left side of Messius's head.

60. *At*=*autem;* in Greek, δέ, or γάρ—"for." *Cicatrix*—The scar left after the removal of the wart.

61. *Setosam laevi frontem—oris*—"the bristly surface of his left temple." *Setosam* is here purposely used in place of *hispidam.*

62. *Campanum—morbum*—The disorder here alluded to was peculiar to Campania, and caused large warts to grow on the face and temples of the head.

63. *Pastorem saltaret uti Cyclopa*—"to dance the part of the Cyclops-shepherd," Polyphemus, wooing the nymph Galatea. The allusion is to the Roman pantomimes, a species of dramatic exhibition, in which characters, either ludicrous or grave, more commonly the former, were represented by gesticulation and dancing, without words Cp. Epist. ii. 2. 124; and Ovid, Trist. ii. 159.

64. *Nil illi, &c.—cothurnis*—The raillery is here founded on the size and ugliness of Messius. The former will save him the trouble of putting on high-heeled cothurni, to represent the gigantic size of Polyphemus; while the latter will make him look so like the Cyclops, that there will be no necessity for his wearing a mask. See Notes, Ode ii. 1, 11; and Sat. 1, 4, 56. As distinguished from *persona, larva* denotes a mask with unsightly features, and is equivalent to μορμολύκειον.

65. *Donasset, &c.—quaerebat* is a laughable allusion to the slavery of Sarmentus. The Roman youth of good families, on assuming the manly gown, consecrated their *bullae;* and in like manner, young girls, when they had left the years of childhood, consecrated their *pupae,* or dolls, to the Lares, or household deities. See Notes, Epode 5, 7, and 11. Messius makes a ludicrous perversion of this custom in the case of Sarmentus, and by asking him whether, when he recently fled from servitude, he had taken care to offer up his fetters to the Lares, in accordance with his vow, he insinuates that he had belonged to the worst class of slaves. See Notes, Epode 4, 4. From an epigram in Martial (iii 29), it appears, that slaves, when freed, consecrated their fetters to Saturn, in allusion to the absence of slavery, and the equality of condition, which prevailed in the golden age.

66. *Scriba*—Sarmentus would seem to have held this situation in the retinue of Mæcenas.

67. *Nihilo,* in scanning, must be pronounced as two syllables, *Nilo.* Cp. *Vehemens,* Epist. ii. 2. 120.

68. *Cur unquam fugisset?*—Messius supposes him to have run away, on account of not receiving sufficient food. *Una farris libra*—"a pound of spelt," i.e., somewhat less than the fourth part of the usual allowance of a robust slave, which was four or five modii per month, and a modius or peck contained about 24 pounds.

70. Some take *prorsus* by itself, as if it meant "on the whole;" others, with more propriety, connect it with *lacunae,* in the sense of "very."

71. *Recta (via)*—"directly," i.e., without stopping by the way. *Beneventum (Benevento)*—A town of the Hirpini about eleven miles from Caudium, on the Appian Way, said to have been founded by Diomede, and originally called *Maleventum,* on account of its bad air. Its name was changed by the Romans, after the Samnite war, when it became a Roman colony, in B.C. 268. From Beneventum, it may be observed that there were two roads to Brundusium — one through Venusia and Tarentum, the other through Canusium and the towns along the east coast. Mæcenas and his party took the latter. *Ubi sedulus, &c.—in igni*—The construction is, *Ubi sedulus hospes dum versat macros turdos in igni, paene arsit.* (i e., *paene combustus est.*) In this passage, the nominative, *sedulus hospes,* is understood to be used in the same sense with both the verbs. Several editors, however, understand *hospes* with *arsit,* to be poetically used for *hospitium,* or *caupona,* apparently because they find *proximus ardet Ucalegon* in Virgil, Æn. ii. 311, and *ultimus ardebit* in Juvenal, iii. 201.

72. The confusion in the phraseology of this and the four following verses is obviously descriptive of the confusion that prevailed in the inn. *Macros*—The leanness of the thrushes is one of the proofs that the journey was made in the beginning of spring.

73. *Nam vaga, &c.—tectum* is another imitation of the epic style, but more elegant than those which have gone before. There being no chimney, and "the bustling land-

lord" having made a larger fire than usual, the flames caught the rafters of the building. Cp Ode iv. 11, 11.

75. *Avidos* (*edendi*)—"hungry." *Timentes*—"frightened" lest they should be punished.

76. *Rapere=raptim auferre* is governed by *velle videres*, not by *timentes*, as some would have it.

77. *Ex illo* (*loco*)—"after leaving this place." *Notos*—Apulia was the native province of Horace. See Notes, Ode iii. 30, 10, and 4, 10.

78. *Atabulus* (ἄτη, βάλλω) was the name of a cold, parching easterly wind, prevailing in Apulia, as the Iapyx, in Calabria, and now called *Altino*.

79. *Erepsemus* is for *erepsissemus*—For similar colloquial expressions, see Sat. i. 9, 73; ii. 3, 169; 7, 68; Virgil, Æn xi. 118; and Notes. Ode i. 36, 8. *Trivici*—Trivicum was a small place among the mountains separating Samnium from Apulia. It is not mentioned elsewhere in the classics, but supposed to have been near the modern *Trivico*. The vehicles that contained the party were compelled to turn off to a farm (*villa*) in its neighbourhood, as the town itself was difficult of access, on account of its mountainous position.

80. *Lacrimoso*—"that brought abundance of tears."

81. *Udos, &c.—camino*—A proof, as Wieland remarks, that the place where they lodged was nothing more than a farmhouse, and that the owner was unaccustomed to receive guests of this description. *Camino=igne camini.*

86. *Rapimur*—"we are whirled along." *Viginti et* for *et viginti*. *Rhedis*—The *rheda* was a four-wheeled conveyance, drawn by two horses, and said to have been introduced into Italy from Gaul.

87. *Mansuri*—"to take up our quarters for the night." *Quod versu, &c.—perfacile est*—"which it is not possible to name in verse, though it is a very easy matter to describe it by external marks." The first *est* is equivalent to *facile est*, or to *potest*. The town with the unpoetical name, according to the Scholiasts, was *Equotūticum*, or *Equōtūtium*. Some also give *Equus Tūticus* (=*Magnus*), and others maintain that the poet refers to *Asculum Apulum*. The position of the former is not determined; but is supposed to have been at *S. Eleuterio*, which is 21 miles from Beneventum.

88. *Venit*—"is sold." *Vilissima rerum*—"which is the cheapest of things."

89. *Sed panis* (*ita*) *longe pulcherrimus*—"but their bread is so far the finest to be had." *Ultra*—"on," lit. "further," namely, to Canusium.

90. *Callidus—viator*—"the experienced traveller." *Solcat*—The last syllable is long, being in arsis. *Portare* (*reticulo*)—Cp. Sat. i. 1, 47.

91. *Nam Canusi, &c.—olim*—"for it (i.e., the bread) is gritty at Canusium, which place, though not better supplied than the former with a pitcher of water, was founded in olden times by the brave Diomede," after his return from the Trojan war. *Canusi*—Canusium (*Canosa*) was on the right bank of the Aufidus (*Ofanto*), about twelve miles from its mouth, and according to the Antonine Itinerary. 83 from Beneventum, though in a direct line it is much less. The grittiness of the bread is imputed, by Swinburne, to the softness of the stones "with which the millers grind their corn." Bentley takes *ditior* in the sense of *uberior*, makes *urna* a nominative, and rejects the next line as unworthy of Horace, thus:—"though here the pitcher is no better supplied with water than at Equus Tuticus." It must be admitted that the construction is somewhat irregular and careless.

92. *Qui locus*—The relative usually agrees in gender, number, and person with the explanatory substantive. See Zumpt, § 372. With *locus conditur*, compare κτίζειν χώραν, νῆσον, κτίστης τόπων. For *olim*, see Notes. Ode ii. 10, 17.

93. *Flentibus* may be taken as an ablative absolute, or as governed by a preposition understood after *discedit* *Hinc*, i e., *a Canusio*. Some MSS. give *hic*.

94. *Rubos*—Rubi (*Ruvo*) was in the interior of Peucetia, and lay 23 miles to the south-east of Canusium.

95. *Carpentes = emensi*—"having travelled." *Factum corruptius*—"rendered worse than usual."

96. *Postera tempestas*—"the weather on the following day."

97. *Bari*—Barium (*Bari*) was a town of some note, on the coast of Apulia, below the mouth of the Aufidus, 22 miles from Rubi, and styled *piscosi*, on account of its extensive fishery. *Dein*—Several MSS. give *dehinc*. *Gnatia*—Gnatia appears to have been the local pronunciation of Egnatia, which was also on the coast, and 37 miles from Barium. Its ruins are still apparent, near *Torre d'Agnazzo*, and at no great distance from *Monopoli*. *Lymphis iratis exstructa*—"built while the water-nymphs were enraged," and consequently ill supplied with water. *Lympha* and *nympha* seem to have been convertible terms in Latin.

99. *Dum, &c.—cupit*—Pliny, in his Hist. Nat. ii. 111, records a similar pretended miracle—*In Salentino oppido Egnatia imposito ligno in saxum quoddam ibi sacrum protinus flammam exsistere.* With *flamma sine*, for *sine flamma*, compare Sat. i. 8, 68. From the expression *limine sacro* it may be inferred that the stone in question was near the entrance of a temple, and served as an altar. When it wrought miracles, it was probably under the influence of a burning-glass.

100. *Persuadere* (*nobis*)—"to make us believe." The nominative to *cupit* is *Gnatia*, which is here used for *its inhabitants*. *Judaeus Apella*—"Apella the Jew," is here put for any superstitious simpleton, in allusion to the supposed credulity of the Jews, most of whom, at Rome, were freedmen, and many of them appear to have borne the

name of Apella, as it is found in numerous inscriptions.

101. *Namque, &c.—aevum*—"for I have learned that the gods pass their time free from all concern about the affairs of men." Horace here acknowledges his belief in the doctrines of the Epicurean school. Cp. Ode i. 34, 2.

103. *Tristes* — "disquieting themselves about us."

104. *Brundisium*—Brundusium (*Brindisi*) was a town of the Salentini, 38 miles from Egnatia, and one of the most important places on the east coast. It had an excellent harbour, and was the usual place of embarkation for Greece. *Longae*—From the narrative given, the journey would appear to have occupied 15 days; but as the last two stages are longer than any of the preceding ones, Orelli thinks that it was probably extended to 17, the poet having passed over *Ad Turres*, between Barium and Egnatia, and *Ad Speluncas*, between Egnatia and Brundusium, as unimportant, when he was hurrying to the conclusion of his poem. The subject is not a matter of much consequence, but it seems fully as natural to suppose that Mæcenas and Cocceius were in a hurry when they came near the end of their journey, more especially as neither of the stages referred to is longer than what the poet speaks of as common in line 5. Besides, they may have heard by the way that Antony had sailed for Tarentum, as we learn from Plutarch (Ant. 35) that this was the course he took, since his ships were not allowed to enter the harbour of Brundusium. The distance travelled appears to have been about 366 miles.

SATIRE VI.—In this Satire the poet, in order to ridicule the vulgar folly of those who estimate a man's personal worth by the greatness of his ancestors, commends the conduct of Mæcenas in the choice of friends; and while he condemns ambition, and defends himself against his numerous detractors, he takes occasion, as he did in the fourth Satire, to pay a tribute of gratitude to the memory of his excellent father, and concludes with a familiar picture of his own manner of life.

Addressed to Mæcenas, and written probably soon after his journey to Brundusium, when it may be supposed that his intimacy with the prime minister occasioned many invidious remarks about the obscurity of his parentage.

1. *Non* in this line, and *nec* in the third, are to be joined with *suspendis* in the fifth, and are placed at the commencement of their respective clauses because they are emphatic. *Quia* — "because," not "although," as it is here frequently rendered. *Maecenas*—See Notes, Ode i. 1, 1. *Lydorum, &c.—fines*—"of all the Lydians that ever inhabited the Tuscan territories." *Lydorum quidquid=omnium Lydorum qui.* Cp. Epode 5, 1, and Ovid, Met. x. 18. *Etruscos fines*—The poet here adopts the theory of Herodotus, who (i. 94) makes the Tuscans the descendants of a colony of Lydians under Tyrrhenus, son of Atys, king of Lydia.

3. *Avus, &c. — paternus* — "thou hadst (lit. a grandfather by thy mother and a grandfather by thy father) ancestors by thy father and by thy mother." For other examples of *avus*, used generically, see Ovid, Fast. ii. 30; Met. ix. 491, and xv. 425. On this, Orelli remarks that the Tuscans used metronymics more frequently than patronymics.

4. *Legionibus=exercitibus*, more Romano. One MS. gives *regionibus*. For *imperitarent*, some MSS. give *imperitarint*; others *imperitarunt*, as in Lucretius, iii. 1040, (*reges*) *magnis qui gentibus imperitarunt.*

5. *Naso suspendis adunco* — "thou dost turn up thy nose at," lit. "thou dost hang on thy turned-up nose," i.e. "thou dost treat with contempt." Cp. Sat. ii. 8, 64. The Greeks could express this sign of mockery by one word—*μυκτηρίζω*, *σιμόω*, or *σιλλαίνω*.

6. *Ignotos=ignobiles*, and opposed to *generosis*, in line 24. *Ut me, &c. — natum* — "such as I who am the son of a freedman." *Libertinus* is "a freedman," with reference to his condition; *libertus*, with reference to the person who made him free.

7. *Cum referre negas*—"but it is since thou declarest that it matters not," lit. "so long as (or when) thou deniest that it matters."

8. *Dum (sit) ingenuus*—"provided he be free-born," and consequently in a position to stand on his own merits among his fellow-countrymen. The Scholiasts, however, and many other critics, think that the poet here refers to a higher kind of freedom, that of mind and heart, in respect of which the nobly-born are sometimes the vilest slaves. In Greek, both *γενναῖος* and *εὐγενὴς* may frequently be translated by such words as *noble-minded*, *honest*, or *excellent*; but no other example is given of *ingenuus* being used in this sense. Cp. Suet. Octav. 74:—*Valerius Messalla tradit, neminem unquam libertinorum adhibitum ab eo (Augusto) coenae, excepto Mena; sed asserto in ingenuitatem.*

9. *Ante potestatem Tulli*—Cp. Sat. i. 3, 107, and Livy, iv. 3. *Potestatem Tulli atque ignobile regnum=potestatem atque regnum ignobilis Tulli*—"the regal sway of low-born Servius Tullius," who, though a good king, was the son of Ocrisia, or Oclisia, a Corniculan captive, and slave of Tanaquil, consort of Tarquinius Priscus.

10. *Nullis majoribus ortos*—"sprung from no long line of ancestors," i.e., of obscure birth. *Nullis=ignobilibus*—Cp. Livy, iv. 3, *Nullo patre, matre serva*, and see Notes, Sat. i. 5, 56.

11. *Auctos*—"adorned," lit. "increased."

12. *Contra (probe nosti)* corresponds to *persuades hoc tibi vere*, in line 8. *Laevinum*—We have here an example, on the other hand, of a man descended from illustrious ancestors, but so degraded by vices as to be held in universal contempt. *Valeri genus unde*, &c.—"a descendant of that Valerius, by whom," &c. *Unde* is here for *a quo*, as in Ode i. 12, 17; 28, 28; and ii 12, 7. Valerius Poplicola, (or Publicola) was elected to the consulship, B.C. 710, instead of Collatinus, and thus became the colleague of Brutus, who drove the Tarquins from the throne. From Valerius were descended the families of the Lævini, Corvini, Messallæ, Catuli, &c. It is not known which descendant of Valerius is the one referred to in the text.

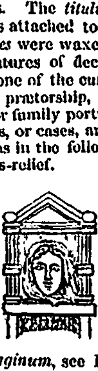
13. *Pulsus fugit=pulsus est fugitivus*—"was driven as an exile," lit. "flies expelled." *Fugit* is a historical present, and imparts more animation to the narrative than *fuit*, which is found in some MSS., would have done. *Unius, &c.—licuisse*—"has never been put up at more than the value of a single *as*," i.e., "has never been valued at more than an *as*." Observe that *licere* is "to be put for sale," and *liceri* "to bid at an auction."

14. *Notante, &c.—populo*—"a judge, with whom thou art well acquainted acting the part of censor—the people." *Notare* was technically applied to the censor when, by the expression of his disapprobation (*notio*, *notatio*, or *animadversio*), he affixed a stigma (*ignominia*) on any one.

15. *Quo nosti* is, by attraction, in imitation of a Greek idiom, for *quem nosti*. Cp. Terence, Heaut. i. 1, 35. According to the poet, Lævinus must be worthless enough, if even the populace think him so, since they are most commonly blinded to defects in the character of a person who is of brilliant extraction.

16. *Et famae servit ineptus*—"and stupidly become the slaves of a name."

17. *Qui stupet in titulis et imaginibus*—"who are lost in stupid admiration of inscriptions and busts," i.e., of a long line of titled ancestors. The *tituli* were the descriptive legends attached to the *imagines;* and the *imagines* were waxen masks representing the features of deceased relatives who had held one of the curule offices, i.e., the ædileship, prætorship, or consulship. These masks, or family portraits, were preserved in niches, or cases, around the walls of the atrium, as in the following cut, from a sepulchral bas-relief.



For the *jus imaginum*, see Ramsay's Antiquities, and compare Ode iv. 8, 13, and 14, 4.

18. *Nos*—"us," i.e., Mæcenas and Horace. For *nos*, Bentley conjectures *vos*. *Longe longeque*—"far, far," or "very, very far." A few MSS. give *longe lateque*. The answer to the question here put is not given by the poet, but may be supplied, thus: In the selection of friends look only to their intrinsic merits, and continue to disregard the adventitious circumstances of birth and fortune.

19. *Namque esto, &c.* — *quiessem* — The poet here makes a slight digression. The connection in the train of ideas appears to be: Such, then, being the true principle of action, and such the light in which merit, however humble its origin, ought to be regarded, let those unto whom titled ancestry is denied, repine not at their condition, but remain contented with what they have. For suppose, (*Namque esto*,) the people might even be unjust towards a candidate of lowly birth, or a censor like Appius eject an individual from the senate because his father had not always been free, what great harm is suffered by this? Is he not rather treated as he should be? And ought he not to have been contented, without aspiring to vain and disquieting honours? *Mallet*—*mandare*—"would have been more ready to bestow." The imperfect subjunctive implies that the supposition is contrary to fact.

20. *Decio*—*novo*—"to a new man like Decius." *Decio* is here used as a species of appellative, as, in the preceding line, *Laevino* should be rendered "to a Lævinus." P. Decius Mus, who (Livy, viii. 9) devoted himself and the army of the enemy to destruction, B.C. 340, at the battle of Vesuvius, in the great Latin war, was, like Marius, or Cicero, a *novus homo*, i.e., was the first of his family that attained to a curule office. *Censor*—*Appius*—"a censor like Appius." The poet probably alludes to Appius Claudius Pulcher, brother of the notorious Clodius, and when censor, B.C. 50, ejected many individuals from the senate because they were the sons of freedmen, and exercised his authority with such severity that Cœlius (Cicero ad Fam. viii. 14, 4) declares, *Persuasum est ei censuram lomentum aut nitrum esse. Errare mihi videtur; nam sordes eluere vult, venas sibi omnes et viscera aperit.*

22. *Vel merito*=καὶ εἰκότως γε—"and that, indeed, deservedly." *In propria*—*pelle*—"in my own skin," i.e., in my own proper sphere. This probably has reference to Æsop's fable of the Ass in the Lion's skin. Cp. *versipellis*.

23. *Sed fulgente, &c.*—*generosis*—The poet supposes some one to urge, in extenuation of the conduct which he has just been condemning, the overwhelming influence that a thirst for distinction exercises upon all men, whatever may be their origin or condition in life. To this he replies in the next line, "*Quo tibi, Tilli*," &c., by showing how little real pleasure attends the elevation of the low-born, amid the sneers and frowns of the very populace themselves, as well as of those into whose circle they have thus

intruded. *Fulgente, &c.*—Cp. Sat. i. 1, 68; ii. 1, 13; and 3, 223, with i. 9, 31, &c., and 4, 60. *Gloria curru*—Cp. Epist. ii. 1, 177.

24. *Quo tibi, Tilli*—"of what advantage has it been to thee, Tillius?" *Quo* is here the old form for *quoi*, i.e., *cui*, and *quo tibi* is equivalent to *cuinam commodo tibi fuit.* or *quid tibi profuit.* According to the Scholiast, Tillius (or, as he writes the name, Tullius) was a person of low origin, and removed from the senate by Cæsar, for being a partisan of Pompey's. After the assassination of Cæsar, however, he regained his senatorian rank, and was made a military tribune.

25. *Sumere depositum clavum*—"to resume the laticlave which had been put off by thee." The laticlave (*latus clavus*) was one of the badges of a senator. See Notes, Sat. i. 5, 36. *Tribuno*—A Grecism for *tribunum*.

26. *Privato quae minor esset*—"which would have been less to thee, hadst thou remained in a private station," i.e., which thou wouldst have escaped, hadst thou remained in the obscurity to which thou wast forced to return.

27. *Nam ut, &c.—pellibus*—"for the moment that any fool has covered his leg up to the middle with the black buskins." Among the badges of senatorian rank were black buskins (here called *nigrae pelles*, literally "black skins,") reaching up to the middle of the leg, with the letter *C* in silver on the top of the foot. See Notes, Sat. i. 3, 31. Hence *calceos mutare*, "to become a senator," (Cicero, Philip. xiii. 13.)

30. *Ut si, &c.—formosus*—"just as if one should labour under the same disorder that Barrus does, so as to desire to be thought a handsome man." For *Barrus*, see Notes, Sat. i. 4, 110.

31. For *ut*, some MSS. give *et*.

34. *Sic, &c.—deorum* apparently refer to the fair promises of candidates for the three principal magistracies. *Urbem sibi curae* relate to the *prætor urbanus; Imperium et Italiam*, to the *consul;* and *delubra deorum*, to the *curule ædile*.

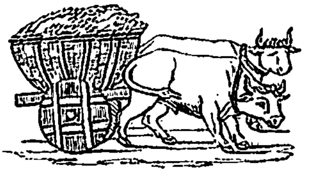
36. *Inhonestus* (*sit*)—"he may be dishonoured."

38. *Tune, &c.—Cadmo?*—"darest thou, the son of a Syrus, a Dama, or a Dionysius, hurl Roman citizens down from the Tarpeian rock, or deliver them over to the executioner Cadmus?" This introduces a dialogue between one of the people and an upstart *tribunus plebis*. Syrus, Dama, and Dionysius were common names of slaves, and are used as appellatives. According to Acron, Cadmus "*fuit carnifex notae crudelitatis.*"

40. *At Novius, &c.—meus*—The tribune is here supposed to urge, in his defence, that his colleague Novius is of humbler origin than himself; to which the poet replies, by demanding whether he fancies himself on that account a Paullus or a Messalla? *Gradu post me sedet uno*—"sits one row behind me," i.e, is inferior to me in rank. See Notes, Epode 4, 16. Of those who do not regard the expression as figurative, some suppose that the one was a senator and the other an *eques;* others, that the one was an *eques*, and the other one of the people.

41. *Namque, &c.—meus*—"for he is what my father was," i.e., he is a freedman, whereas I am the son of a freedman, and consequently one degree his superior. *Hoc tibi, &c.—videris?*—"dost thou fancy thyself, on this account, a Paullus and a Messalla?" Lucius Æmilius Paullus (Ode i. 12, 38) and Marcus Messalla Corvinus (Ode iii. 21) were two distinguished noblemen, and the question here put is equivalent to, Dost thou fancy that, *on* this account, thou art deserving of being compared with men of the highest rank and the most ancient families?

42. *At hic, si plostra, &c.—nos*—The individual with whom the tribune is here supposed to be engaged in argument, ironically replies, on behalf of the people, to the excuse which the latter had advanced. Well, suppose thy colleague Novius has been advanced to office, although a freedman, did not his merits obtain this station for him? Has he not a voice loud enough to drown the noise of two hundred waggons and three funerals, meeting in the forum? It is this that pleases us in the man, and therefore we have made him a tribune. The following representation of a *plaustrum*, or *plostrum*, is from a Roman bas-relief. While the axle supported the wooden platform, it revolved along with the (*tympana*) solid wooden wheels, and caused a loud creaking noise. Cp. Ovid, Trist. iii. 10, 59.



43. *Tria funera*—Roman funerals were accompanied by musicians—*tibicines, cornicines*, and *tubicines*, and by hired female mourners (*praeficae*), some shrieking, and others chanting dirges. See Ramsay's Antiquities, and Becker's Gallus. *Magna &c.—tubas*—"will send forth a mighty voice, so as to drown the notes of the horns and the trumpets." Cp. Sat. i. 4, 43, and 9, 25.

44. *Saltem*—There is something extremely amusing in the self-importance which this *saltem* denotes. *Tenet*—*delectat*. *Hoc*—Some regard this as a nom., others as an abl.

45. *Nunc ad me redeo*, &c.—The digression, from which the poet now returns, commenced at the 23d line.

46. *Rodunt*—"carp at." *Libertino*—See Note on line 6.

47. After *at olim*, supply *me rodebant*.

48. *Quod mihi, &c.—tribuno*—The poet alludes to the command which he once held in the army of Brutus and Cassius. See Notes, Ode ii. 7, 1. In a Roman legion

there were six military tribunes, who commanded, under the general, each in his turn, usually month about. In battle, a tribune seems to have had charge of ten centuries, or about a thousand men. See Notes, Epode 4, 20.

49. *Dissimile hoc illi est*—"this latter case is different from the former." *Hoc* refers to his having obtained the office of military tribune; *illi* relates to the circumstance of his being a constant guest at the table of Mæcenas (*convictor*). *Quia non; &c.—procul*—"because, though any one may perhaps justly envy me military advancement, he cannot, with the same justice, also envy me the possession of thy friendship, especially as thou art careful to take unto thee only the worthy, who are far removed from the baseness of adulation." However justly we may envy others the possession of the gifts of fortune, we cannot with the same propriety envy them the enjoyment of what they obtain by their own deserts. *Forsit* (*fors sit*) =*forsitan*, or *forsan*, which is found in some MSS.

50. *Te—amicum*=*tuam amicitiam*.

51. With *dignos*, understand *amicitia tua*. In Greek, ὄντας would have been inserted before *prava ambitione procul*.

52. *Hoc*=*propter hoc*—"on this account."

55. *Varius*—See Notes, Ode i. 6, 1. *Quid essem*—"what (i. e. what sort of a person) I was;" but *quis essem*—"who I was."

56. *Coram*—"into thy presence." *Singultim pauca locutus*—"having stammered out a few words." *Singultim* is here taken in the sense of *singillatim*, or *singulatim*—"one by one." Gesner, Orelli, and others, derive it from *singultus* and make it equivalent to μετὰ λυγμοῦ—"sobbingly," or "with sobs."

57. *Infans—pudor*—"childish (or silent) bashfulness."

58. *Circum* and *vectari* are divided by tmesis.

59. *Satureiano—caballo*—"on a Satureian steed." Saturium (or Satureium) was a fertile district in the neighbourhood of Tarentum, and famed for its breed of horses. *Rura*=*fundos*, or *agros*—"my lands," or "my estate."

60. With *quod eram*, compare *quid essem*, in line 55, and see Notes, Ode i. 1, 3.

61. *Nono post mense*—The prime minister of Augustus seems to have been somewhat chary about admitting among the number of his friends the quondam Tribune of Brutus.

63. *Turpi* and *honestum* are of the masculine gender, and used substantively.

64. *Non, &c.—puro*—"not by illustrious parentage, but by purity of life and heart."

65. *Atqui si*—"but if." *Mediocribus*—"with only ordinary."

66. *Alioqui recta*—"and in all other respects unblameable." For *alioqui*, some MSS. give *alioquin*.

68. *Sordes*—"acts of meanness." *Aut*—Most MSS. give *ac*. The former is probably the true reading. Cp. Ode iii. 12. 1; 23, 5; Sat. i. 9, 31; ii. 1, 13; and 2, 22. *Mala lustra*—"the haunts of vice," *i.e.*, "the habit of resorting to such places," lit. "wicked haunts." Cp. Sat. i. 1, 77. *Lustra* literally denotes the dens or haunts of wild beasts, hence it is figuratively applied to the abodes of profligacy and vice.

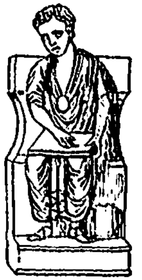
69. *Purus, &c.—amicis*—The order of construction is, *Si* (*ut me collaudem*) *vivo purus et insons, et carus amicis*.

70. *Ut me collaudem*—"to praise myself," anticipates the objection of self-praise which he knows would be urged by his opponents.

71. *His*="*harum rerum, harum virtutum*"—Acron. *Macro pauper agello*—"though in narrow circumstances, and the owner of a meagre farm." See Notes, Ode i. 1, 18.

72. *In Flavi ludum*—"to the school of Flavius," at Venusia, the poet's native place. *Magni, &c.—orti*—There is much satire in *magni* and *magnis*. The *poor* parent of the bard sends his *humble* offspring to Rome, the *great* centurions send their *great* sons to the village school. Contempt also is probably implied in these epithets, as they seem to insinuate that centurions, who held much the same rank in the Roman army as sergeants do in ours, were the principal gentry of the place.

74. *Laevo, &c.—lacerto*—"having suspended on their left arm their satchels and board," which, at Rome, would have been carried by *Capsarii*. *Suspensi*=ἐξηρτημένοι, and equivalent to an ablative absolute in prose. The plural in *loculos* probably refers to the different compartments of the *capsae*—for books (*libri*), pens (*stili*), counters (*calculi*), and other school requisites. See Notes, Sat. i. 4, 22. *Tabulam*—*Tabula* is here understood to be a *tabula cerata*, i. e. a tablet covered with wax, on which the pupils were taught to write, by being obliged to trace *puerile praescriptum*, or *praeformatae literae*, i.e., a copy that had been set for them by the master, or by his assistant (*hypodidasculus*). The following figure is from an ancient bas-relief, and exhibits a Roman youth with a *tabula* on his knee, a *capsa* at his left foot, and a *bulla* on his breast.



Cruquius' Scholiast explains *tabula* as a counting-board (*abacus*), and *loculi* as the bags which held the pebbles used in counting. It may be observed also that the line is sportively repeated in Epist. i. 1, 56.

75. *Octonis referentes Idibus aera*—"bearing, in payment of their instruction, their (lit. coppers) paltry fees on eight successive Ides," i.e., on the Ides of eight successive months. This interpretation, I believe, was first given by C. F. Hermann, and is adopted by Dillenburger and others. Cp. *senos dies*, Virg. Ecl. i. 44. From this passage, compared with Martial, x. 62, it appears that in country schools there was a four months' vacation, from the Ides of June to those of October. This was owing to the great majority of the parents requiring the services of their children during the olive and vine harvest. At Rome, the principal holidays were three at the *Saturnalia*, beginning on the 17th of December (xvi. Kal. Jan.), and five at the *Quinquatria*, commencing with the 19th of March (xiv. Kal. April.), previous to the commencement of a new session. At Venusia the fees were paid by eight instalments of coppers; at Rome, though their smallness, in comparison with the value of the education imparted, is ably ridiculed by Juvenal, in the seventh Satire, they amounted to gold, and were paid in one sum (Juvenal, Sat. vii. 242). *Referentes*=ἀποφέροντες. *Aera*=τὰ δίδακτρα. *Aera* is used in this sense also by Juvenal, Sat. vii. 217. Many other interpretations have been given. The Scholiasts regard *octonis Idibus aera* as a hypallage for *octona aera Idibus*—"eight asses a-month"—which not only destroys the spirit of the passage, but is unsupported by other authority. Facciolati, Doering, and Orelli, consider *octonis* as a sort of *epitheton ornans*, a mere expletive, there being always eight days between the Nones and Ides; but it does not appear very likely that any Roman author would have been guilty of calling the Ides *octonae*, and the Nones *nonae*, precisely for the same reason! This is surely confounding the modern with the ancient system of computation. Obbarius, Jahn, and others, make *aera* "arithmetical questions," which were solved at home, or rather, "calculations in interest," which was usually paid on the Ides. See Notes, Epode 2, 69. The translation given by Anthon is, "bringing with them, from home, calculations of interest, for a given sum, to the day of the Ides." As regards the epithet *octonis*, he says, "It may be remarked, that it is here applied to the Ides, because in every month *eight* days intervened between the Nones and them. As our language affords no corresponding epithet, we have regarded it, with the best commentators, as merely expletive, and have left it, in consequence, untranslated."

76. *Puerum* (me)—"me, when I was a mere boy," probably about twelve years of age. *Est ausus*—"he had the spirit," for it was a bold act for a man in his circumstances to send his son to Rome, to be taught the same accomplishments as the sons of knights and senators.

77. *Artes*—"accomplishments"=*artes liberales*—rhetoric, poetry, and philosophy. *Doceat*=*docendas curet*—"causes to be taught."

79. *In magno ut populo*—"in the midst of a great people even," or "although in the midst of a great people," i.e., in metropolitan Rome, where a fine attire and attendant slaves were common, and consequently attracted less attention than they would have done in a provincial town like Venusia. In this sense the clause is supposed to modify what follows. Some commentators would have it to mean—"as far as he could observe any one in a great crowd of people." Others take the *ut* from its position, and connect it with *si qui*—"suppose any one." Many, on the other hand, consider the clause to depend upon *vestem servosque sequentes*, and after *ut* supply *fieri solet*, *decet*, or *oportet*—"as is usual (or proper) in a great city." *Si qui vidisset—crederet*—"had any one observed, he would have supposed." Observe the sequence of tenses, and the difference between the Latin and English idiom. *Avita ex re*—"from some hereditary estate," which was impossible in a freedman's son, who, according to Roman law, had no grandfather. See Notes, Sat. i. 5, 55, and Livy, iv. 3, 12.

80. *Sumptus*=δαπανήματα. *Illos*=*tam magnos*.

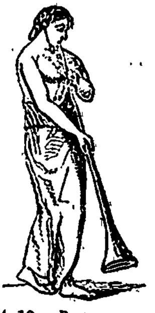
81. *Custos incorruptissimus*—"a most incorruptible guardian." Youths of good family were accompanied to and from school by slaves—boys by *paedagogi*, and girls by *nutrices*—who remained during the period of instruction, and probably assisted the teachers, who are in the next line styled *doctores*. These slaves were often bribed by those who wished to corrupt the morals of the individuals entrusted to their charge.

82. *Pudicum* (=*purum*)—*ab omni*—*facto*.

83. *Qui*—See Notes, Sat. i. 5, 92. *Honos*=*decus*—"ornament."

85. *Sibi ne vitio quis verteret*—"lest any one might turn it as a reproach against him." It is better to connect *olim* with *sequerer* than with *verteret*.

86. *Praeco*—"an auctioneer," or "public crier." Cp. Ars Poet., 419; Epist. i. 7, 56; and Epode 4, 12. *Praecones* were very extensively employed at Rome, and appear to



have been fully more important personages than town-criers are with us. The foregoing cut, is from an ancient bas-relief, and represents a *praeco* with his long trumpet, in the act of summoning the people to a public funeral (*funus indictivum*). *Coactor* is here, according to some commentators, *exauctionum coactor*—"an auctioneer's clerk," or "collector" of purchase-money at sales by auction; according to others, *exactionum coactor*—"a tax-gatherer," or collector of customs," under the *publicani*. The former appears the more probable interpretation, from its connection with *praeco*. There were many sorts of *coactores* at Rome; and Tacitus applies the term to the rear-guard of an army. *Parvas—mercedes sequerer*—"I should follow an employment yielding small profits," i.e., I should be compelled to follow a mean employment, and one utterly at variance with the education I had received.

87. *At hoc*—"but for this." For *at*, some MSS. give *ad*, and others *ob*; both of which appear to be emendations, as in the Satires *hoc* is frequently used for *ob* (or *propter*) *hoc*. Cp. lines 41 and 52.

88. *Laus—et—gratia major*—"greater praise and gratitude."

89. *Sanum*—"as long as I am in my right senses." *Eoque non, &c.—defendam*—"and therefore I will not seek to excuse myself, as a large number do, who declare it to be owing to no fault on their part that they have not free-born and illustrious parents." *Dolo*=*culpa*.

93. *Et vox et ratio*—"both my language and sentiments." After *juberet* supply *omnes*, or *homines*.

94. *A certis annis*—"from (i.e., commencing with) any definite (lit. year) period." i.e., from the time when each became dissatisfied with his condition in life

95. *Atque alios, &c.—sibi quisque*—"and to select, according to their pride, any other parents whatever, each one might wish for himself." In many editions, a stop is placed after *quoscunque parentes;* but the former appears to be the more natural construction, as the latter requires these words to be again supplied after *optaret*, taken in the sense of "he might choose."

96. *Meis, &c.—sumere*—"contented with mine, I should feel no inclination to take unto myself such as have been graced with the fasces and curule chairs," i.e., with the badges of the highest magistrates.

98. *Sanus*—"a man of sense." Cp. *insanus*, line 27.

101. *Atque salutandi (forent) plures*—"and more visitors would have to be received," or rather "more would have to be visited," lit. "saluted." Complimentary visits were paid by clients and others to the rich and powerful, and generally at an early hour in the morning. As the offspring of powerful parents, the poet would have to receive a large number of these; whereas at present he had probably none, and might therefore lie in bed till ten o'clock. See line 122, and Notes, Sat. i. 5, 28. *Plures* is often equivalent to *multi*. *Unus et comes alter*—"one or two as companions," lit. "one and the other companion."

102. See Notes, Sat. i. 4, 96.

103. *Calones*—"grooms," or "menials," usually "soldiers' slaves."

104. *Petorrita*—"four-wheeled carriages." The *Petorritum* was open, and used chiefly for servants, as the *rheda* was covered, and used by their master and his companions. Cp. Sat. i. 5, 86, and Epist ii. 1, 192. Both were of Gallic origin, and so were the *essedum* and *cisium*. *Curto—mulo*=*mulo cauda curta* (Cruq. Schol.)—"on my dock-tailed (or bob-tailed) mule." Some explain *curto* by "diminutive," or "little." Orelli would have it to mean "*vili, exigui pretii*," *non autem* "*exiguo, macro*," i.e., "paltry, or cheap," but not "small-sized, or lean."

106. *Mantica*—"my portmanteau," or "saddle bags."

107. *Sordes*—"instances of shabbiness, or of miserliness."

108. *Tiburte Via*—The Tiburtine Way led from the Esquiline gate to Tibur, where the prætor is supposed to have had a villa. The meanness to which the poet alludes, is his being accompanied by neither friends nor equipage, except only a few slaves to carry things which will save him the expense of stopping at inns by the way. Cp. Sat. i. 3, 11.

109. *Lasanum*, λάσανον—"a gridiron," or "cooking apparatus." It also denotes a "nightstool." *Oenophorumque*, οἰνοφόρον,—"and a wine-basket."

110. Observe the variety of construction after *commodius*. It is first followed by *quam*, and then by the ablative.

111. *Millibus atque aliis*—"and a thousand others." For *millibus*, Lambinus conjectures *multis*.

112. After *quanti*, supply *sit* or *veneat*

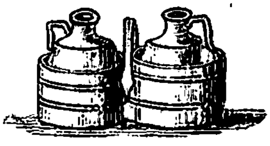
113. *Fallacem*—"the resort of cheating impostors." According to the Scholiast, there was always a large number of impostors, fortune-tellers, astrologers, and cheats of every description, collected at the circus, to impose upon the ignorant and unwary part of the spectators. *Circum*—The Circus Maximus was situate in the eleventh region of Rome, in the valley between the Aventine and Palatine hills. *Vespertinumque forum*—The forum, at evening, must have been the scene of many curious adventures, as it was the common place of resort for the idlers among the lower orders. Horace esteems it one of the peculiar pleasures of his humble station, that he could mingle unnoticed with the crowds of the populace, amuse himself with their various modes of diversion, and stroll wherever he pleased through the lanes and by-ways of the capital. This, one of higher rank could not do, without being noticed and insulted.

114. *Divinis*—"the fortune-tellers." See Notes, Ode iii. 27, 7 and 10.

115. *Porri et ciceris—laganique*—"of leeks, pulse, and pancakes." *Catinum*—See Notes, Sat. i. 3, 92.

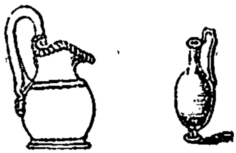
116. *Pueris tribus*—A *coquus*, or cook, a *structor*, or slave, who set the table, and a

pocillator, or cup-bearer. Cp. Sat. ii. 7, 118. *Lapis albus*—Acron explains this by "*mensa marmorea quam vocant Delphicam.*" See Notes, Sat. i. 8, 13. Fea holds that it was an ἐγγυθήκη, *incitega*, a species of stand, composed of two slabs of marble; of these, the upper one was called *basis*, and the under *hypobasis*. The former had holes cut in it for the purpose of receiving drinking-cups, and other vessels of this kind, which could not stand of themselves by reason of their spherical bottoms. The following cut, from an original found at Pompeii, represents a small *incitega* of earthenware, having a handle and two glass cruets.



117. *Pocula cum cyatho duo* — One of these cups held water, the other wine, and the *cyathus* was used for drinking. See Notes, Ode i. 20, 12; and iii. 19, 12. *Echinus*—"a slop-bowl," i.e., a vessel of wood or copper, shaped like an *echinus* (ἐχῖνος), or sea-urchin, in which the drinking cups were washed. Acron and Fea consider it "a salt-cellar" of that shape.

118. *Patera*—See Notes, Ode iv. 8, 1. *Guttus*—"a cruet." The *guttus* was a jug with a very narrow neck, from which the liquor it contained issued by drops (*guttatim*), or at all events in very small quantities. It was used at sacrifices for pouring wine into the *patera*, when offering a libation. See Notes, Ode iv. 5, 31, 34. It was also used as an oil-cruet, and, before the introduction of the Greek *epichysis*, which was similar but of more elegant dimensions, it served as a wine-jug for persons of moderate means. The water-jug was larger, and styled *gutturnium*. The latter is represented by the figure to the left, the former by the one to the right. *Campana supellex*—"Campanian ware," and consequently *vilis*. Cp. Sat. ii. 3, 144.



119. *Mihi quod, &c.—Marsya*—"because I should have to rise early the next morning, and visit the statue of Marsyas." The poet means that he has no law-suit to disturb his slumbers at night, and require his attendance at courts of justice in the morning.

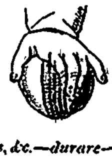
120. *Marsya*—A statue of Marsyas, the satyr, who contended with Apollo for the prize in music, and was flayed alive by the conqueror, stood in the Roman forum, in front of the rostra. The story of Marsyas is given as an instance of well-merited punishment inflicted on reckless presumption. It was customary in cities possessing the *Jus Italicum* to erect a group of Apollo and Marsyas, or Silenus, in the vicinity of their courts of justice, both to indicate the punishment due to arrogance, and to denote the omnipotence of the law. *Qui se vultum, &c.* —*minoris*—The younger Novius, as the Scholiast informs us, was accustomed to carry on his shameful usuries near the statue of Marsyas; and as the satyr was represented with one hand raised up, (Servius on Virg. Æn. iv. 58,) Horace here wittily insinuates that this was done by him to show his aversion to such beings as Novius, and to drive them, as it were, from his presence.

122. *Ad quartam*—See Notes, Sat. i. 5, 23. It was customary with the Romans to think, read, and write in a reclining posture. Cp. Sat. i. 4, 133; and Epist. i. 17, 6. *Vagor* —"I usually take a stroll." Cp. Sat. i. 9, 1, and 35. *Lecto aut scripto, &c.—juvet*— "after having read or written something, that may delight me when in a musing mood." *Lecto* and *scripto* are ablatives with *eo*, understood; and not contracted forms for *lectito* and *scriptito* with *ego*.

123. *Ungor olivo*—See Notes, Ode i. 8, 8; iii. 12, 7; and ii. 1, 8.

124. *Non quo, &c.—lucernis*—"not with such as the filthy Natta is, at the expense of the lamps," i.e., not with such oil as is only fit for lamps. Cp. Sat. ii. 2, 59; and 3, 125. With *Natta* supply *unguitur*.

126. *Fugio campum lusumque trigonem* (=*trigonis*)—"I abandon the Campus Martius, and the game of ball." The game, as well as the ball, was called *trigon*, when the parties who played with the latter were placed in a triangle (τρίγωνον), and tossed it from one to another, the one who first let it come to the ground being the loser. The following cut is understood to represent a trigon in the hand of a youth. See also Notes, Sat. i. 5, 48. For *campum lusumque trigonem*, nearly all the MSS. give *rabiosi tempora signi*, which the Scholiast explains by *aestuosos dies caniculares*,—"the scorching dog-days;" Dillenburger, by "the season of the scorching sun," i.e., the scorching hours of the mid-day sun. It is, however, doubtful, as Keightley suggests, whether *signum* is ever applied to the *sun*



127. *Pransus, &c.—durare*—"having taken a moderate dinner, sufficient to prevent my passing the day with an empty stomach."

See Notes, Sat. i. 5, 25. The principal meal was the *coena*. See Notes, Ode i. 1, 20; and iv. 5, 31. *Interpellet*, in prose, would have been followed by *quin*, *quominus*, or *ne*, and the subjunctive.

128. *Domesticus otior*—"I lounge at home."

130. *His me consolor victurum suavius, ac si*—"I comfort myself that I will live more happily by such rules, than if," &c.

131. *Quaestor*—This term is purposely used in preference to either *Consul* or *Praetor*, as it denotes a more accessible office, and contains a satirical allusion to the rapacity in accumulating wealth, which characterized so many of the Quæstors of the day, as frequently to render a quæstorian descent anything but a subject for boasting of. For *fuisset*, some MSS. give *fuissent*.

SATIRE VII.—A sarcastic description is here given of a scene in court, between Publius Rupilius Rex and a certain half-bred Asiatic Greek named Persius, at Clazomenæ, where Marcus Brutus appears to have been holding a *conventus* when he was proprætor of Asia Minor.

This is supposed to be one of the earliest of the poet's satirical productions, and was probably written when he was about twenty-three or twenty-four years of age, (in 42 or in 41 B.C.,) for the amusement of Octavianus, by whom Rupilius had been proscribed a year or two before. Grotefend's date is 38, and Franke's 36, B.C.; but it is not likely that the poet would have chosen such a trifling subject so long after the occurrence of the events referred to.

1. *Proscripti*—Proscriptions originated with Sulla, the dictator, in 81, B.C., when he caused several thousands of his enemies to be put to death. Those whose names appeared in the fatal list were declared outlaws; a reward of two talents was offered for each of their lives; their properties were confiscated; their children and grandchildren were excluded from voting or holding any public office; and those who afforded them shelter were to be punished with death. In 43, two thousand equites and three hundred senators are said to have been massacred with the sanction of the triumvirs Octavianus, Antony, and Lepidus. *Regis Rupili*—Regarding such inversions, see Notes, Ode ii. 2, 8. The chief wit here consists in taking *Regis* as an appellative. Rupilius was a Roman knight, and a native of Præneste. See Notes, Ode iii. 4, 23. In 52, he was master of the *publicani* or farmers of the public revenue in Bithynia. In 47, he had served under P. Atius Varus, proprætor of Cneius Pompey in Africa, and in 43 he was one of the prætors at Rome. On being proscribed he fled to the army of Brutus, in Asia, and there became a fellow-soldier of the poet. According to the Scholiast, he was jealous of the latter's military advancement, and in consequence of frequently reproaching him with meanness of birth, he was ridiculed in the present satire. *Pus atque venenum*—"virulence and venom."

2. *Hybrida* or *Hibrida*, which properly designates a mongrel, or animal of cross-breed, is here contemptuously applied to Persius, because his father was a Greek, and his mother an Italian. From the context, it appears that Persius was a wealthy merchant; and the Scholiasts assert that he possessed the rights of Roman citizenship.

3. *Lippis—et tonsoribus*—"to the blear-eyed and barbers." Sore eyes (*lippitudo*) was a very common disease in the South, and to this day barbers' shops (*tonstrinae*) are a favourite resort for idlers. Many, however, consider the *lippi* and *tonsores* as here opposed, implying that the former derived their news at the apothecaries shops, to which they went for black salve. Cp. Sat. i. 5, 30. Both places were noted centres for gossip. Cp. Plautus, Amphitr. iv. 1, 5; and Lysias, 24, § 20.

4. *Permagna negotia*—"very extensive business transactions," probably in buying grain for the Roman market, and in lending money at interest.

5. *Clazomenis*—Clazomenæ was a city of Ionia, in the west of Asia Minor It lay to the west of Smyrna, on the south of the Sinus Smyrnæus, and, on account of its advantageous situation for commerce, received many favours from Alexander the Great, and subsequently from the Romans.

6. *Durus homo*—"an obstinate (or hard-headed) fellow." *Odio*—"in rancour," or "in determined animosity."

7. *Confidens, &c.—albis*—"presumptuous and bombastic, and a person of such sarcastic speech that he could outstrip the Sisennæ and Barri on their white horses."

8. *Sisennas, Barros*—Persons apparently notorious for their scurrility. *Equis—albis*—may either mean "on their favourite hobbies," *white* horses being most esteemed, and used in triumphal processions; or it may mean "under the most advantageous circumstances," *white* horses being erroneously deemed the swiftest. Cp. Plautus, Asin ii. 2, 12; Homer, Il. x. 437; and Virgil, Æn. xii 84.

9. *Postquam, &c.—convenit*—"when no agreement could be effected between them," lit., "after nothing was come to between the two." The sense is resumed in the 18th line.

10. *Hoc etenim, &c.—incidit*—"for all among whom a hostile encounter has happened are troublesome in proportion as they are brave." This is the explanation of Heindorf; that of Mitscherlich is, "for all contentious persons act in the same way as brave men, among whom," etc. The first is apparently the best; but the latter is preferred by Orelli.

11. *Atque* is here placed after the first word of its clause. See Notes, Sat. i. 5, 4.

The repetition of *inter* here is condemned by Bentley; but similar examples occur in Epist. i. 2, 12; Livy, x. 7, 1; and Cicero, de Amic. 25, 95.

12. *Hectora, &c.—missis*—The comparison here drawn is intended to give an air of seriousness and importance to this mighty combat. Death alone, observes the poet, can terminate disputes between brave men, such as Hector and Achilles, Persius and Rupilius. Whereas, if two faint-hearted individuals engage, or two persons not equally matched, one is sure to give way.

13. *Ira fuit* (*tam*) *capitalis, ut ultima divideret* (*illos*) *mors*—"there was such a deadly feud that only utter death separated them," when Hector was slain by Achilles. The combatants are here regarded as gladiators. Cp. line 19.

15. *Summa*—"consummate," or "the greatest." *Discordia*—"a quarrel," or "disagreement." *Vexet*—"should agitate," or "should embroil." For *vexet*, some MSS. give *verset*, as in Sat. ii. 3, 249; and 7, 94. The latter is preferred by Bentley and Dillenburger, and a few others. *Inertes*—"cowards," men not actuated by a desire for renown.

16. *Ut Diomedi cum Lycio Glauco*—"as between Diomedes and the Lycian Glaucus." The allusion is to the exchange of armour between Glaucus and Diomede. Cp. Homer, Il. vi. 119-236.

17. *Discedat pigrior*—"let the weaker give way." *Ultro*—"to his opponent," lit., "to the farther side." Cp. *ultra*—"at the farther side, beyond."

18. *Bruto Praetore tenente, ditem Asiam*—Brutus was Prætor Urbanus when he took part in the assassination of Julius Cæsar at Rome, on the Ides of March, B.C. 44. A few months afterwards, Brutus and Cassius assumed the government of the Eastern Provinces, the former taking Macedonia and Proconsular Asia, and the latter Syria. In 42, they concentrated their forces at Philippi, in Macedonia, and were there defeated by Octavianus and Antony. For the poet's account of the engagement, see Ode. ii. 7. *Praetore* is here for *propraetore*, and may be translated *governor*.

19. *Rupili et Persi par*—"the pair (lit. of) Rupilius and Persius." Rupilius and Persius are thus characterised as a well-matched couple of gladiators (*par gladiatorum*.) After *pugnat*, supply *adeo*—"so fiercely." *Uti non compositum melius* (*par fuit*) *cum Bitho Bacchius*—"that Bacchius and Bithus were not a better matched pair." According to the Scholiast, Bacchius and Bithus were two celebrated gladiators, who were so equally matched that they killed each other.

20. For *compositum*, some MSS. give *compositus*, which Bentley, on slender authority, changes into *compositi*, to agree with *cum Bitho Bacchius*. *In jus acres procurrunt*—"they eagerly rush forth to the seat of justice," as soldiers to the field of battle. For *procurrunt*, some MSS. give *concurrunt*.

22. *Ridetur ab omni conventu*—"he is laughed at by the whole court;" or *ridetur* may be better taken impersonally—"it is laughed."

23. *Cohortem* (*amicorum et comitum*)—"his retinue," or "his official staff."

24. *Solem Asiae*—"the sun of Asia," illuminating the province by the splendour of his authority and name.

25. *Canem, &c.—venisse* (*dicebat*)—"he declared that that dog had come as the constellation which is hated by husbandmen," i.e., to kindle the resentment of the other judicial companions of Brutus, as the dog-star provokes the anger of the husbandmen by scorching their crops.

26. *Ruebat, flumen ut hibernum* (*ruit ibi*), *&c.—securis*—"he rushed along as does the wintry flood in places whither the axe is seldom brought," i.e., with noise and impetuosity, like a mountain-torrent in winter rushing down between precipitous banks covered with trees which it would be either unprofitable or dangerous for the woodman frequently to disturb.

28. *Tum, &c.—cuculum*—"then the native of Præneste, like a stubborn and unconquered vine-dresser, to whom the passenger had often been obliged to yield, when calling him 'cuckoo,' with roaring voice, hurls back upon his opponent pungent and copious flowing invectives drawn from the vineyard." *Praenestinus* = *Rupilius*—See Note on line 1. *Salso multoque* are adjectives in the dative, qualifying *fluenti*, which is used substantively for *fluenti Persio*. Cp. *Magnumque fluentum Nilum*, Virgil, Geo. iii. 28. Many similar expressions might be quoted from the Greek and German.

29. *Expressa arbusto—convicia* are invectives of the coarsest description, as the language of exasperated vine-dressers was not very refined. Cp. Epist. ii. 1, 146. *Arbustum* is properly *an orchard*, but here *a vineyard*, as the Italian vines were usually trained to trees. See Notes, Ode ii. 15, 4.

30. *Vindemiator* properly denotes one who gathers the grapes for the vintage, but is here used in the sense of *putator*, and to be pronounced *vindemyātor*. See Notes, Ode i. 37, 5; iii. 4, 41; and Sat. ii. 8, 1.

31. *Cuculum*—The second syllable of *cuculus*, "a cuckoo," appears to have been sometimes pronounced short; here it is long, and in some MSS. it is spelled with a double l, as in *cucullus*, "a hood." As a term of reproach, it here denotes "a lazy fellow," because the vines were usually trimmed and pruned before the vernal equinox, shortly after which the cuckoo arrived in Italy. Cp. Pliny, Hist. Nat. xviii. 46, 2; *Dedecus enim habetur opprobriumque meritum, falcem ab illa volucre in vite deprehendi, ut ob id petulantiae sales etiam cum primo vere ludantur.* The vine-dressers appear to have had no lack of Billingsgate for reply. *Italo*—See Notes, Ode iii. 4, 10.

32. *Graecus*—See Note on line 2. *Italo—aceto*—The invectives and abuse uttered by Rupilius, are here designated by "Italian vinegar."

34. *Qui reges consueris tollere*—Brutus had aided in slaying Cæsar only, in 44, but L. Junius Brutus, one of his ancestors, had driven Tarquin the Proud from Rome, in 510, B.C. Persius, therefore, ludicrously confounds the two in attempting to compliment his commander. *Qui*=*quippe tu*. For *consueris*, one MSS. gives *consueras*, and one *consuesti*.

35. *Operum hoc, mihi crede, tuorum est*—"this, believe me, is one of the deeds that peculiarly belong to thee," as the hereditary foe of kings, to accomplish. After *est*, supply *unum*. Cp. Ode iii. 13, 13. *Fies nobilium tu quoque fontium* (*unus*). The republican spirit of Brutus is likewise flattered by *reges* being hyperbolically used for *regem*.

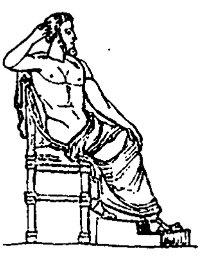
SATIRE VIII.—In this Satire the poet ridicules the superstitious regard of his countrymen for wooden statues and witches, while he contrives to commemorate the services of Mæcenas in converting into a splendid public park, styled Horti Mæcenatis, for the recreation of the populace, the Campus Esquilinus, which had formerly been a noisome burying-ground for paupers and slaves, and a place of execution for ignoble criminals. See Notes, Epode 5, 100.

The principal personage of the piece is Priapus, who begins by telling the hesitation of the carpenter whether to make a god or a footstool of the useless block of fig-tree from which he was fabricated, and concludes by boasting how he frightened the witches, Canidia and Sagana, out of their proprieties by a crack!

The date of composition is quite uncertain. Grotefend proposes 40; Franke 36; and Kirchner 33, B.C.

1. *Olim*—See Notes, Ode iv. 4, 5. *Truncus*—*ficulnus*, *σύκινον ξόανον*—"the stock of a fig-tree." "Sicut a *corulo*, *colurnus*; ita a *ficu*, *ficulnus* derivatur."—Com. Cruq. *Inutile lignum*—The spongy useless nature of the fig-tree gave rise to several Greek phrases, such as *σύκινος ἀνήρ*, *συκίνη γνώμη*, *συκίνη ἐπικουρία*.

2. *Faber* (*lignarius*). *Incertus* (*utrum*). *Scamnum* is a footstool with a double step, and more dignified than its diminutive *scabellum*, which had only one. The following illustration, from an ancient bas-relief, represents Jupiter seated on a throne with a *scamnum* under his feet. *Facere*ne—See Notes, Ode i. 30, 6. *Priapum*—Priapus, as a deity, was the emblem of fertility. The chief seat of his worship was at Lampsacus, in Mysia. Amongst the Romans, he presided over gardens and orchards, in which he was usually represented by a wooden statue, surmounted with a crown of reeds, the right hand being armed with a club or a sickle, "his immodest middle" with a red pole two feet in length, and the body terminating in a shapeless trunk like the Hermæ. His province was to ward off birds and thieves, and he was propitiated with offerings of the first-fruits. See Notes, Epode 2, 21; and Virgil, Geo. iv. 110.



4. *Formido*—"terror," or "scarecrow." *Dextra*—This alludes to the club or sickle which was held in his right hand.

6. *Arundo*—Referring to his crown of reeds, the rattling of which served to terrify the birds.

7. *Novis*—"new," because they had but lately been laid out by Mæcenas. *Consīdĕre*—"to perch;" *consĭdĕre*—"to sit together."

8. *Huc*—The Campus Esquilinus was on the outside of the Esquiline Gate, overlooked by the Agger Tullii, and apparently on the north side of the Tiburtine Road, though by some it is placed on the south side, and by Becker on both sides. It also appears to have been called Puticuli, probably from the corpses being there sometimes rudely hurled coffinless into pits dug for the purpose. *Prius*—Before the gardens were made. *Angustis ejecta*—*cellis*—"thrown out of their narrow cells." *Ejecta* forcibly denotes the unfeeling manner in which the corpses of slaves were disposed of. By *cellis* are meant their little rooms or dormitories, which were often under ground. *Cadavera*—*portanda locabat*—"used to hire persons to carry the corpses of his companions," lit., "used to contract for corpses to be carried," by *vespillones*, *νεκροφόρους*, or corpse-bearers, at night. *Locabat* does not necessarily imply that the *conservus*, or fellow slave, defrayed the expenses out of his *peculium*, or private property, as by Roman law slaves were entitled to burial, but not to a funeral procession, at the expense of their masters.

9. *Vili*—*in arca*—"in a mean coffin," called *sandapila*, out of which it was tossed into the common pit which had been opened, if necessary, to receive it. The corpses of the higher orders and of the wealthy were conveyed to the funeral pile on litters (*lecticae*).

10. *Hoc*—*stabat*—*commune sepulcrum*—"this used to be a common burial-place." See Notes, Ode i. 9, 1.

11. *Pantolabo scurrae Nomentanoque nepoti*—"for such as the buffoon Pantolabus and the spendthrift Nomentanus." Both Pantolabus and Nomentanus were probably alive, as appears from Sat. ii. 1, 19; and the poet, with cutting satire, makes their names appellatives for the classes to which they belonged. As regards Pantolabus, the Scholiast says that his true name was Mallius Verna, and that he received the appellation of Pantolabus from his habit of indiscriminate borrowing. With respect to Nomentanus, see Notes, Sat. i. 1, 101. It is not to be understood that spendthrifts were originally specified among those for whom this cemetery was intended, but that they are here sarcastically included by the poet.

12. *Mille pedes in fronte*—"1000 feet in front," but whether along the Agger Tullii, or the Via Tiburtina, is not stated. *Trecentos in agrum* — "300 (lit. towards the field) in breadth." The place, therefore, contained 300,000 square feet, or very nearly seven imperial acres. *Cippus—hic dabat*—"a small stone pillar here designated."

13. *Heredes, &c.—sequeretur*—"lest the burying-place should descend to the heirs of the donor," whose name, in the present instance, is not known. It was customary, on Roman tomb-stones, to designate the quantity of ground attached, and to inscribe the initials, H. M. H. N. S. (*Hoc monumentum heredes non sequitur*), with a view to prevent the property from being desecrated by an avaricious heir. In regard to the Campus Esquilinus, Mæcenas is said to have acted with the consent of the senate and Emperor, as it had then become a public nuisance.

15. *Aggere in aprico spatiari*—"to promenade (or walk) on a sunny terrace." This was the Agger Servii Tullii, on the ridge "which connects the projecting tongues of the Quirinal, the Viminal, and the Esquiline." It extended between the Colline and Esquiline Gates, and "was about two thirds of a mile in length, fifty feet broad, crowned by a wall, and strengthened by towers, while the ditch in front was one hundred feet broad, and thirty feet deep." See Ramsay's Roman Antiquities. It is styled *ventosus* by Juvenal, Sat. viii. 43. *Quo=ex quo*—"from which." *Qua* is a conjecture of Bentley's. *Modo* — "lately." *Tristes – spectabant*—"people beheld with feelings of sadness," lit. "the pensive used to behold."

16. The number of spondees in this line is expressive of solemnity.

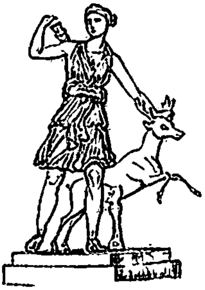
17. *Cum*—"while," refers to *nunc* in line 14. *Non tantum—quantum=non tam quam*. *Ferae*—"birds of prey" See Notes, Epode 5, 100. *Sŭētae* is here a trissyllable by diæresis, and equivalent to *quae solebant*.

19. After *quantum*, supply *veneficae sunt* *Carminibus*, ἐπῳδαῖς—"charms," or "incantations." *Venenis*, φαρμάκοις—"philters," or "potions."

21. *Vaga Luna* — The epithet *vaga*, "wandering," is applied to the moon, in allusion to her course through the heavens. Cp. Virgil, Æn. i, 742; and see Notes, Epode 5, 51.

22. *Ossa legant*—See Notes, Epode 17, 47.

23. *Egomet*—"I myself," or "I with my own eyes." Priapus begins with the solemnity of a regular story-teller, who can adduce no evidence but his own in support of what he has to relate. *Nigra succinctam — palla* — "with her sable robe tucked up," for active exertion. Females, when so arrayed, had two girdles, the *cingulum* round the waist, and the *succingulum* or *Zona* round the loins, the former to adjust the dress to the body, and the latter to enable them to draw up their skirts, and leave their legs unencumbered by drapery. This is illustrated by the following representation of Diana. See also Notes, Epode 5, 25. For an illustration of the *palla*, see Notes, Sat i 2, 99.



24. *Canidiam*—See Notes, Epode 5, Introduction. *Nudis* — Cp. Ovid, Met. vii. 182.

25. *Cum Sagana majore* — "with the elder Sagana." The Scholiast makes this Sagana a freedwoman of Pomponius, a Roman senator proscribed by the triumvirate, and entitled to the appellation of *major* (*natu*) from having a sister younger than herself. Some think that Sagana may have been termed *major* by Horace, as being older or more powerful than Canidia. *Utrasque*—Kirchner gives *utramque*, but without authority. Cp. Virgil, Æn. vi. 685. Cp Homer, Odys. xi. 23-50.

26. *Scalpere, &c —coeperunt*—The poet's object in representing the witches as grubbing a trench with their nails, and tearing the victim in pieces with their teeth, is to provoke ridicule and abhorrence.

27. *Pullam—agnam*—Black victims were offered to the gods of the lower world. Cp. Virgil. Æn. vi. 249.

28. *Confusus* (*est*)—"was all poured." *Inde=hac re*—"by means of this" The *Dii Manes*, or spirits of the departed, were supposed to be propitiated by blood, and thereby induced to answer questions, and predict events.

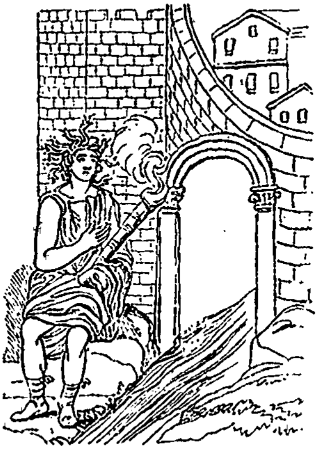
29. *Animas*—"or spirits," in apposition to *manes*. *Daturas*—"that were to give."

30. *Effigies*—There were two images, a larger one of wool to represent Canidia, and a smaller one of wax as a substitute for her intended victim, who, in the fifth Epode, is called Varus. The latter was made to stand before the former, in a suppliant attitude, as about to receive condign punishment. The wool was probably intended to signify invulnerability or protection, and the wax, the possibility of being pierced with needles, or made to melt in the magic flames, according to the pleasure of the sorceress. See Notes, Epode 17, 76.

32. *Servilibus—modis*—"like a slave," i.e., "in the position of a slave," according to Jahn, Dillenburger, and others; or, "by the severest tortures his master might choose to inflict," according to Orelli and others. The latter is perhaps the correct interpretation, as the words are more naturally connected with *peritura* than with *stabat*, which is already modified by *suppliciter*, and separated from *servilibus* by a cæsural pause.

33. *Hecaten*—See Notes, Ode iii. 23, 3, and Epode 5, 51. *Saevam*—"stern."

34. *Tisiphonen*—Tisiphone is one of the three Furies or Erinnyes. The other two are Allecto and Megæra. The following representation of Tisiphone, with her snaky hair, is from the Vatican Virgil, Æn. vi. 550. *Serpentes, &c.*—*canes* is a hyperbaton for *videres serpentes atque infernas canes errare*. Cp. Sat. i. 5, 49, 72. The hounds are those of Hecate. See Virgil, Æn. vi. 257.



35. *Lunamque rubentem*—"and the bright moon." Some translate it, "the blushing moon," i.e., the moon, though the patroness of witches, reddening with shame at such horrid deeds. The former is the usual meaning of the word when applied to the heavenly bodies. Cp. Ode ii. 11, 10 and Sat. ii. 5, 39.

36. *Post magna—sepulcra*—"behind the large (barrows or) sepulchral mounds." Some fancying it unlikely that Mæcenas would have allowed any of these to remain, understand the words to mean "behind the great tombs," i.e., the tombs of the wealthy. Cp. Cicero, Philip. ix. 7.

37. *Mentior*—It may be observed that Priapus does not imprecate anything to which he was not probably accustomed. According to Orelli, statues in the open air used to be protected from the crows by covers of gilt brass. To this he ascribes the origin of *nimbi* around the heads of the saints in ancient pictures.

39. Julius, Pediatia, and Voranus were three abandoned characters. The first may have been a freedman of C. Julius Cæsar. According to the Scholiast, Pediatius was a Roman knight, and here called Pediatia to designate his effeminacy. By the same authority, we are told that the last was a freedman of Q. Lutatius Catulus, and a notorious thief.

41. *Umbrae*—The manes evoked by the incantations of the sorceress. *Resonarent triste et acutum*—"uttered a lugubrious and shrill sound," in accordance with the popular belief respecting ghosts.

42. *Lupi barbam*—According to Pliny, Hist. Nat. xviii. 28, 10, the snout of a wolf (*rostrum lupi*) was thought to have the power of repelling enchantments, and was therefore fixed on the doors of farm-houses. The modern belief respecting the efficacy of the horse-shoe is of a kindred origin. On the present occasion, the hags bury a wolf's beard in order to guard their enchantments against any counter charm.

43. *Cerea*—To be pronounced *cer-ya*, by synezesis. Cp. Sat. ii. 2, 21, where a similar contraction occurs in the word *ostrea*.

45. *Furiarum*—See Notes, Epode 5, 15.

47. *Ficus*—"I, being made of the wood of a fig-tree." The wood of which his image was made, not having been perfectly dry, now split by the heat, with a noise like that of an inflated bladder when it bursts, and so he scared away the witches, who could not have been such formidable personages as they were popularly supposed to be, or they would not have been so easily frightened!

48. *Dentes*—"the false teeth." *Altum—caliendrum*—"the towering periwig," which concealed her bald pate.

49. *Incantata—vincula*—"enchanted bands," for casting lovers'-knots around the images. Cp. Virgil, Ecl. 8, 73, and Ovid, Am. i. 8, 7.

SATIRE IX.—This Satire is a humorous moral drama, illustrative of those who have greater hopes of success from the patronage of the great than from their own industry or merits; while it exposes the mean schemes to which such parties are willing to have recourse, it shows that flight is better than assumed politeness for getting rid of a bore.

It is after the style of Lucilius, and supposed to have been written in 35 or in 34, B.C. It may be observed also that the position of the poet is now somewhat improved, as in the previous Satires he is represented as envied; whereas, in this, he is courted, in consequence of his intimacy with Mæcenas.

1. *Ibam forte Via Sacra*—"I was by chance strolling along the Sacred Way." See Notes, Epode 4, 7; and 7, 8. The usual collocation of the words is *Sacra Via*, and its inhabitants were called *Sacravienses*. *Sicut meus est mos* should be taken with *meditans*, rather than with *ibam*. Cp. Sat. i. 6, 122.

2. *Nescio quid meditans nugarum*—"musing on some trifle or other." Some here take *nugae* in the sense of *carmina*, as in Catullus, i. 4. *Totus in illis*—"wholly absorbed in it," and, consequently, unwilling to be disturbed. Cp. Epist. i. 1, 11. In some MSS. there is an *et* before *totus*, but it is generally rejected as superfluous.

3. For *accurrit*, some MSS. give *occurrit*. The former better expresses the real or affected gladness which is manifested, as in the next line *arrepta* is more emphatic than *prehensa* would have been.

4. *Quid agis, dulcissime rerum?*—"How d'ye do, sweetest of creatures?" *Quid agis* = τί πράττεις. *Rerum* is governed by *dulcissime*, not by *quid*, as Acron, Lambinus, and others, would have it. Cp. Ovid, Met. viii. 49; Her. 4, 125, and 9, 107.

5. *Suaviter, &c.—vis*—"pretty well, considering the times, quoth I, and I hope that you are as well as you desire." *Cupio (tibi) omnia quae vis*—"I fondly wish you all you desire," may be compared with our "I'm very much obliged to you." It is not as has been frequently stated a merely valedictory formula. Cp. Plautus, Pers. v. 1, 13. After this salutation, the poet wished to pass on.

6. *Cum &c.—occupo*—"when he would accompany me, I bid him good-bye before he has time to speak." *Num quid vis?* was a customary mode of taking leave, and frequently occurs in Plautus and Terence. It means, "You do not wish anything else, do you?" *Num* implies a negative answer; *nonne*, an affirmative. *Occupo* = φθάνω λέγων.

7. *Noris nos, inquit; docti sumus*—"Yes, replies he, I wish you to become acquainted with me: I'm a man of letters." Before *noris nos*, understand *volo ut*. Observe the consequential use of the plural, *nos*. Orelli and Wüstemann take *noris nos* independently: "Surely you know me," lit., "you should know me." *Pluris hoc—mihi eris*—"you will be more valued by me on that account."

8. *Misere discedere quaerens*—"wanting sadly to get away from him." *Misere* = *vehementer*, as in the comic writers.

9. *Ire*—The historical infinitive for *ibam*, as *consistere* for *consistebam*, and in the next line *dicere* for *dicebam*.

10. *Puero* = *pedisequo*—The "servant boy" who accompanied him.

11. *O te, &c.—tacitus*—"Ah! Bolanus, murmured I to myself, happy in thy irritable temper!" According to the Scholiast, Bolanus was a quick-tempered man (ὀξύχωλος), and had a summary mode of getting rid of disagreeable acquaintances, by telling them what he thought. In a few MSS., his name is spelled with a double l. With *cerebri*, compare *cerebrosus*, Sat. i. 5, 21.

15. *Jamdudum video*—"it is some time since I saw it," or "I have seen it for a good while." *Jamdudum*, like *il y a longtemps que*, is usually joined with a present tense, while its equivalent in English takes a perfect definite. *Sed nil agis, usque tenebo, (te)*—"but 'tis of use, I shall always keep hold of you." This is meant for a *bon mot* or an expression of fidelity and attachment by the poet's persecutor.

16. *Persequar hinc, quo nunc iter est tibi*—"I'll follow you all the way from here to where you are now going,"—"I'll follow you through thick and thin." This statement is rendered emphatic by *per, hinc*, and *quo*, and is more complimentary than agreeable to the poet. For *persequar*, some MSS. give *prosequar*. Many editors mark *quo nunc iter est tibi* as a question; but of these some attach *hinc* to *persequar*, and others to *quo*.

18. *Cubat*—"he is confined to his bed." Cp. Sat. ii. 3, 289; Epist. ii. 2, 68; Ovid, Her. 20, 166, *Haec cubat, ille valet*. *Caesaris hortos*—These gardens, C. Julius Cæsar left by his will to the Roman people, (Suetonius, Cæs. 83.) They were on the right bank of the Tiber, at the foot of the Janiculum.

19. *Piger*—"in a lazy mood." *Usque sequar te*—"I will accompany you that distance."

20. *Ut iniquae mentis asellus*—"like a surly young ass." Cp. Sat. i. 1, 33.

21. *Cum gravius dorso subiit* (= *iit sub*) *onus*—"when a heavier load than ordinary is put upon his back," lit., "when he has gone under a heavier load than ordinary with his back." *Subiit*—The last syllable is here lengthened by arsis, as in Ovid, Met. 1, 114. Cp. Sat. i. 5, 90.

22. *Si bene me novi*—Self-praise under the garb of modesty. Cp. Epist. i. 18, 1; and Ovid, Met. xiv. 355. *Viscum*—There were two brothers named Viscus, of senatorian rank, and sons of Vibius Viscus, a Roman knight. Of these, one appears to have been more intimate with Mæcenas and Horace than the other, though both are mentioned in the 83d line of the next

Satire, among those whose approbation the poet was anxious to obtain. Cp. Sat. ii. 8, 20. *Pluris—facies*—"you will make more of."

23. *Varium*—See Notes, Sat. i. 5, 40. *Plures*—Cp. Sat. i. 4, 14, &c.

24. *Quis (possit) membra movere (saltatione) mollius?*—"who can dance more gracefully?"

25. *Mollius*=*Movilius*—"more supplely." Cp. Ovid, Ars Am. i. 595, and Lucretius iv. 577. *Invideat quod et Hermogenes* = *id quod et Hermogenes invideat mihi*—"in a manner that even Hermogenes would envy me." See Notes, Sat. i. 2, 3.

26. *Interpellandi locus hic erat (mihi)*—"I had here an opportunity of interrupting him," i. e., of endeavouring to change the conversation by asking him if he had a mother or any relation who was interested in the welfare of such a valuable person?

27. *Quis te salvo est opus*=*quibus optabile et utile est te esse salvum. Quis*=*queis* or *quibus*.

28. *Omnes composui*—"I have laid them all at rest," i. e., I have buried them all, and am therefore able to be at your service. *Componere* is technically to collect their ashes in an urn. *Felices!*—"happy they!" From this to line 36 inclusive, is a soliloquy of the poet which his persecutor is not supposed to have heard.

29. *Confice (me)*—"despatch me too." *Sabella quod puero cecinit—anus*—"which the old Sabine sorceress foretold me when a boy." See Notes, Epode 17, 28.

30. *Divina mota anus urna*—"by shaking her magic (or divining) urn." *Divina*, *mota*, and *urna* are taken as ablatives. Some make *mota* a nominative to agree with *anus* in the sense of "*commota furore, percita*;" or, as others would have it, in that of "*permota, inducta*." Bentley, to avoid the elision of a long syllable before a short, transposes *divina* and *mota*, and makes the former a nominative in the sense of *sortilega*. For similar elisions, however, see Sat. i. 1, 101; ii. 2, 63; 3, 16; Epist. i. 2, 29; 7, 24; 14, 37; and Virgil, Æn. ii. 182. The *sortes* or lots were slips of wood or other material, inscribed with letters or words, and cast into an urn which was subsequently shaken. After being mixed they were again thrown out, and, from the arrangement thus brought about by chance, the witch formed her answer respecting the future fortunes of the person that consulted her. See Notes, Ode ii. 3, 25, and Sat. ii. 1, 47.

31. *Hunc*—Horace. *Nec hosticus auferet ensis*—Cp. Ode ii. 7, 10, and see Notes, Ode iii. 2, 6.

32. *Laterum dolor*—"pleurisy." *Tussis*—"cough," probably φθίσις, *tabes*—"consumption." *Tarda* is here used actively—"crippling," i. e., *quae tardos reddit*.

33. *Quando consumet cunque*—A tmesis or *quandocunque consumet*—"shall one day or other make away with." Cp. Ode i. 6, 3; Ovid, Met. vi, 543; and Trist. iii. 1, 57.

34. *Vitet* and *consumet* are not altogether consistent, but unless such oracles had been voidable they were not likely to have been bought!

35. *Ventum erat ad Vestae (aedes)*—This temple seems to have stood between the *Via Nova* and that branch of the *Via Sacra* which issued from the western angle of the Forum. See Notes, Ode i. 2, 16.

36. *Et casu, &c.*—*debebat*—"and by chance he was then bound to have answered in court to a person who held him to bail." When the prætor granted an action the plaintiff usually required bail or security for the appearance of the defendant in court on the day required; and when satisfied, he was said *Vadari reum*, i. e., to accept of bail, to hold the defendant to bail, or to let him go on his sureties. See Notes, Sat. i. 1, 11. Hence *vadatus* is here equivalent to the *petitor*, or plaintiff. Bentley, without having the authority of any MS., changes *vadato* into *vadatus* in a passive sense, because he has not found the word elsewhere used actively, but such reasoning would demand many other uncalled for changes in Horace. Others take *vadato* absolutely for *vadibus datis* or *postquam vadatum erat*, after the analogy of *intestato*, *contestato*, *auspicato*, and *parto*. Cp. Sat. i. 1, 94. No change, however, is necessary, as the perfect participle of deponent verbs is generally used actively. See Notes, Ode i. 1, 25. With regard to the time of day mentioned by the poet (*quarta jam parte diei praeterita*) it may be remarked, that as the Roman day was divided into twelve hours, the fourth part of the day would correspond to the third hour, when, according to Martial, iv. 8, *Exercet raucos tertia causidicos*, it appears that the courts opened. See Notes, Sat. i. 5, 23.

37. *Quod ni fecisset, (debebat) perdere litem*—"and if he did not do this, he would have to lose his cause." According to Roman law, if a defendant who had given bail appeared in court when required, he was said *sistere* (or *obire*) *vadimonium*, and his trial proceeded; while, if he did not appear, he was said *deserere vadimonium*, and the prætor gave decree in favour of the plaintiff. It is also to be observed that the option of attendance, on the part of the defendant appears to have rested with the plaintiff, and not with the defendant, if out of his own house. See Note on line 76.

38 *Si me amas*—This is a piece of presumption on the poet's politeness, and must not be read *si m'amas*, but *si mĕ amas*; the long vowel in *me* losing the one of its short component vowels before the initial vowel of *amas*, and retaining the other. *Paulum hic ades*—"help me here a little." *Adesse*, in the legal phraseology of the Romans, was equivalent to *patrocinari*.

39. *Stare*—This term also is used here in a legal sense, and is equivalent to *advocati partes sustinere*. Hence the reply of Horace, "as sure as death I can neither (lit. may I die, if I am able either to) act the part of an advocate, nor (lit. or) have I any acquaintance whatever with the laws

of the state." *Novi—Noscere* is to be acquainted with anything as an object of perception; and the poet wishes to convey the idea, that he is such a stranger to the laws that he does not know their forms and language.

41. *Tene*—Disjunctive questions are often expressed in poetry by *ne* enclitic—*an*, and in prose usually by *utrum—an*. *Rem*—"my suit." *Me, sodes* (= *si audis*)—"me, if you take my advice."

42. *Ut* = *siquidem* or *quandoquidem*—"since."

43. *Maecenas quomodo* (*est*) *tecum?*—"how is Mæcenas with you?" i. e., on what footing are you with Mæcenas? Without waiting for a reply the scheming intruder goes on from *Paucorum hominum* to *submosses omnes*, endeavouring to recommend himself—first praising Mæcenas, then Horace, and lastly declaring what a powerful supporter the latter might have by introducing his humble servant to the former. Others again regard this difficult passage as a dialogue between the poet and his intruder, but they differ about their respective parts; some assigning *Paucorum, &c.—usus;* others only *Paucorum, &c.—sanae* to the former, and the remainder in either case to the latter.

44. *Hinc repetit*—"hence (i.e., without waiting a moment) he resumes." *Paucorum hominum* (*est*)—"he has few intimate friends," lit., "he belongs to (or, is of) few men." For this he has been already commended by the poet himself, Sat. i. 6, 50. *Et mentis bene sanae* (*est*)—"and is a man of very sound judgment," and therefore I should like to become acquainted with him.

45. *Nemo dexterius fortuna est usus* (*quam tu usus es*)—"no one has hitherto used fortune (i.e., has taken advantage of all the favourable opportunities which he has had of getting on in the world) more cleverly than you have," and, consequently, will be better able to appreciate the value of what I am going to suggest. Some apply this compliment to Mæcenas, thinking the ellipsis of *te* or *quam tu* more unnatural here than that of *illo* or *quam ille;* but this depends entirely upon whether the words should be taken with what goes before, or with what follows. *Haberes*—"you might have," i.e., you have an opportunity of getting.

46. *Habere adjutorem*, and *ferre secundas* (*partes*) are theatrical phrases. *Ferre secundas* = δευτεραγωνιστὴν εἶναι—"to play into your hands," lit., "to play the second part," or, in colloquial language, "to play second fiddle."

47. *Hunc hominem*, τόνδ' ἄνδρα, "the individual before you;" or, as it is expressed by Comm. Cruq., δεικτικῶς *se ipsum demonstrat. Tradere*—"introduce." *Dispeream ni submosses omnes*—"hang me, if you would not speedily supplant all your rivals." The pluperfect *submosses* (for *submovisses*) carries with it the idea of rapid performance. For the meaning of *submovere*, as a technical term applied to the lictors, see Notes, Ode ii. 16, 9; and as to the syncope, see Notes, Sat. i. 5, 72.

48. *Non isto vivimus, &c.—modo*—"we do not live there in the way that you suppose." *Isto* marks contempt. For *vivimus*, a few MSS give *vivitur*, which is preferred by Bentley. The poet now takes the opportunity of telling him how things are managed in the house of Mæcenas.

50. *Nil, &c.—suus*—"it never in the least annoys me that this one is richer or more learned than I am; there is room for every one, (lit., every one has his place)." For *unquam*, Bentley gives *inquam*—"I declare," which is the reading of some MSS.

51. *Uni cuique*—Cp. Sat. i. 2, 62; 6, 58 ii. 3, 217, 179; Epist. ii. 3, 93, 188; Ars Poet, 290 and 294.

52. *Atqui* (*res*) *sic habet* (*se*)—"but such is the fact," or, "but so it is." *Sic habet*= οὕτως ἔχει.

53. *Accendis* (*me*) *&c.—esse*—"you the more inflame my desire to be (lit., nearest to him) as intimate with him as possible."

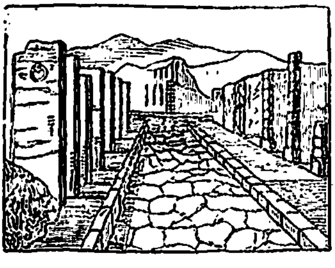
54. *Velis* (=*si velis*) *tantummodo*—*expugnabis* (*eum*)—"should you merely wish it, you will completely take him by storm." *Quae tua virtus*=*ea virtute quae est tua*—"such is your valour." All this, of course is ironical.

55. *Eoque, &c.—habet*—"and for that reason he keeps his (lit., first approaches difficult) outworks difficult of access." Such waggish irony is amusing, and the more so from being apparently taken in good earnest by the sycophant.

56. *Haud mihi deero*—Cp. Sat. ii, 1, 17 and ii. 2, 98.

58. *Tempora quaeram*—"I will watch my opportunities."

59. *Triviis—Trivium* properly denotes a spot where three roads meet (τρίοδος) as represented in the following cut. The term, however, is here taken in a general sense, for any place of public resort. *Deducam*—"I will escort him to the forum." This was a mark of honour paid to distinguished individuals.



61. *Fuscus Aristius.* See the introduction to Ode i. 22.

62. *Qui—nosset*—"who knew," i. e., who had reason to know. *Pulchre*—In familiar language equivalent to *bene*, and

used in this sense particularly by the comic writers, like καλῶς and κάλλιον with the Greeks, and "beautifully" with us.

63. *Rogat et respondet*—"the one asks and the other replies." Cp. Sat. ii. 4, 1. *Vellere—et pressare*—"to pull and squeeze."

64. For *pressare*, many good MSS. give *prensare*—"to seize." *Lentissima*—"most unfeeling," or "most pliant," ready to be gently squeezed or moved about at the poet's pleasure.

65. *Male, &c., — dissimulare* — "being wickedly humorous, he laughed, and pretended not to understand me." *Dissimulare* and *urere* are historical infinitives.

66. *Jecur*—See Notes, Ode i. 13, 4.

67. *Certe, &c.—loquar*—A dialogue between the poet and Aristius Fuscus.

69. *Hodie, &c.—oppedere*—"to-day is the thirtieth Sabbath; do you wish to offend the circumcised Jews?" This is meant as a joke, and must have been very tantalizing in the circumstances to Horace, who was well known to have no respect for the Jews. See Sat. i. 5, 100. It is not ascertained, however, that they kept a "Sabbath" which was called "the thirtieth," but of those who believe that the joke is founded on fact, some, such as Roeder and Orelli, suppose that Fuscus alludes to "the Feast of Tabernacles;" others, such as Torrentius, maintain that he refers to "the Passover:" the former being in September or October, and the thirtieth Sabbath, from the beginning of the ecclesiastical year in March or April; and the latter being in March or April, and the thirtieth Sabbath, from the beginning of the civil year, in September or October; while others, such as Scaliger and Ideler, think that he has reference to the thirtieth or last day of the lunar month, which they say was in part kept sacred by the Jews. On the other hand, Bretschneider, Wüstemann, and others, consider "the thirtieth" as a fiction of Fuscus, invented to suit the occasion. The last is perhaps the most probable supposition, as it was the one most likely to provoke some witticism on the part of the poet. *Sabbata* is here a plural neuter. *Vin'* = *visne*.

70. *Nulla mihi, inquam, religio est*—"I have no such religious scruples, replied I."

71 *At (est) mi (=mihi) &c.—multorum*—"but I have, being one of the multitude. I am somewhat weaker than you are." i. e., I am not a sage Epicurean like you.

72. From *huncine* to *linquit* is an ejaculation of the poet, which his tormentor is not supposed to have heard. *Huncine, &c.—mihi!*—"and has to-day's sun arisen so unpropitious to me!" that I am to be talked to death to-day.

73. *Nigrum* = *infaustum* — *Surrexe* = *surrexisse*. See Notes, Sat. i. 5, 79. *Improbus*—"the mischievous fellow."

74. *Sub cultro*—"under the knife," like a victim about to be sacrificed. *Casu, &c.—adversarius*—"by good luck his adversary (i. e., the plaintiff already referred to) meets him."

75. *Adversarius*—Some consider this a new plaintiff. *Turpissime*=μιαρώτατε.

76. *Et (ait). Licet antestari?*—"wilt thou be a witness to the arrest?" According to Roman law, a plaintiff had the right of (*vocatio in jus*) calling upon his opponent to go with him before the prætor, and, in case of refusal, he might even drag him by force if he touched the ear of a bystander, and got him (*antestari*) to bear witness to the fact. The formality of touching the ear of the individual, was a significant intimation that he was to remember what he then heard. A defendant could not be dragged from his own house, but his goods might be sequestered, (*actor in bona mittebatur*) if it could be proved that he was wilfully concealing himself in order to evade the law.

77. *Oppono*—"I hold out," in proof of my willingness. Two MSS. give *appono*, which is less significant.

78. *Apollo*—The patron of poets was one of the *Dei Averrunci* or Averters of Evil, and frequently styled ἀλεξίκακος or ἀποτρόπαιος by the Greeks.

SATIRE X.—This Satire is an elaborate defence of the judgment which the poet pronounced on Lucilius, in the Fourth of this Book; with numerous critical remarks on the principles of satirical composition. It is dated by Weber and Grotefend in 36, by Franke in 35, and by Weichert and Kirchner in 31 B.C.

The first eight verses are printed in a different type from the rest, because it is uncertain whether they were composed by Horace or by some later poet who wished to try his skill in imitation. They are not noticed by the Scholiasts, but they are found, though with numerous variations, in some of the oldest MSS. 1. *Lucili*—See Notes, Sat. i. 4, 6. *Catone*—Valerius Cato, a grammarian and poet, who lost his patrimony during the usurpation of Sulla, and, in consequence, turned his attention to literary pursuits. Horace here describes him as preparing to amend the ill-wrought verses of Lucilius.

4. *Illo (equite)*—The name of this grammarian of equestrian rank, who was flogged into taste in his youth, is not known.

1. *Nempe, &c.—Lucili*—"I admit, I said that the verses of Lucilius did run *along with a hobbling gait.*" Cp. Sat. i. 4, 8.

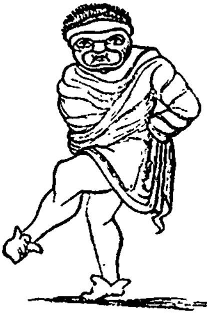
2. *Tam—fautor inepte*—"so foolishly in favour of."

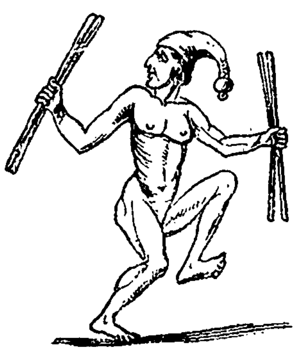
3. *Quod sale multo urbem defricuit*—"because he rubbed the city with plenty of salt," i. e., because he made the city smart under his caustic humour, as sores do when they are cured with salt.

4. *Charta—eadem*—"in the same sheet," i. e., in the same satire. Cp. Sat. i. 4, 7. For *charta* in the sense of *poema*, see also Ode iv. 9, 31; Sat. i. 5, 104; Epist. ii. 1, 35, 161, 270; and Ars Poet. 310.

5. *Nec, &c.—cetera*—"nor, though allowing him this merit, could I grant him every other also."

6 *Laberi*—Decimus Laberius, a Roman knight and distinguished writer of Mimes, who was born about B.C. 107, and died at Puteoli in Campania in 43. At the triumphal games exhibited by Caesar in 45, Laberius reluctantly contended with P. Syrus, and was defeated by the decision of the dictator. Though the mimes of Laberius are here depreciated by Horace, they appear to have been popular with his countrymen. Most of them are now lost. The titles and a few fragments of forty-three are still extant; but, excepting the prologue, these remains are too inconsiderable and detached to enable us to judge of their subject or merits. Mimes were a species of drama, in which the players diversified their parts by most grotesque gesticulations and wanton buffoonery. Many representations of the actors, who were also called Mimi, have been preserved. The following are two of these. The first has a fur cap, and his face partially covered by a mask. The second is distinguished by a fool's cap and *crotala* or clappers.





8. *Et est, &c.—virtus*—"though there is a certain kind of merit even in this," i. e., in exciting the laughter of an audience.

9. *Brevitate*—"conciseness. *Sententia*—"the thoughts," or "the sense." *Neu, &c.—aures*—"and may not embarrass itself by a multitude of words, that only serve to load the wearied ears."

11. *Sermone*—"style." *Modo—saepe—modo—interdum*—Cp. Sat. i. 9, 9.

12. *Defendente vicem*—"supporting the character," or "playing the part." Cp. Ars Poet., 193.

13. *Urbani*—"of the polished wit." *Parcentis, &c.—consulto*—"sparing his powers, and purposely keeping them in check."

14. *Ridiculum, &c.—res*—"ridicule usually decides matters of importance more effectually, and in a better manner, than severity."

15. *Secat=dirimit* or *decidit*—Cp. Epist. i. 16, 42.

16. *Illi, &c.—est*—The construction is *Illi (viri) quibus viris prisca Comoedia scripta est*—"the writers of the Old Comedy." See Notes on Sat. i. 4, 2.

17. *Hoc stabant*—"maintained their ground by this," or "depended upon this," i.e., they owed their success to their preferring the sportive to the serious style.—A play which pleased from beginning to end was said, "*stare*," to stand, while one which was hissed off the stage was said, "*cadere*," to fall. *Pulcher Hermogenes*—"the pretty (or foppish) Hermogenes." See Notes, Sat. i. 2, 3.

18. *Simius iste*—"that contemptible ape," is said by the Scholiasts to refer to Demetrius, line 79, on account of his dwarfish and deformed person.

19. *Calvum*—C. Licinius Macer Calvus, son of Licinius the annalist, and a distinguished orator and poet, born in 82, and died in 47 or 46 B. C. His elegies are praised by Catullus, Propertus, and Ovid. *Catullum*—Valerius Catullus, a celebrated poet, born in 87 at Verona on the Athesis, in Gallia Cisalpina, and died about 47 B. C. Of his poems 116 are extant, some lyrical, some elegies, others epigrams, and one heroic The poems of both were of a light popular character, and Demetrius is here declared to be unacquainted with any having a more philosophical tendency, such as the plays of Aristophanes.

20. *At, &c.—miscuit*—One of the admirers of Lucilius urges, as a decided proof of his high merit, the intermixture of Greek with Latin words. The poet's reply is given in the following line.

21. *O seri studiorum*, *ὀψιμαθεῖς*—"O ye who are late in learning!" Those who are late in learning are generally either superficial or pedantic scholars. *Quine putetis*—"how is it that you can suppose." For other instances of a double interrogative see Sat. ii. 2, 107; 3, 296 and 317.

22. *Rhodio—Pitholeonti*—This is supposed to be the Pitholaus (Πιθόλαος) who wrote satirical verses on C. Julius Cæsar (Suet, 75) the form Pitholeon being here used to

suit the metre. as *Τιμόλαος* is also called *Τιμολίων*. He was a freedman of M. Otacilius, and is styled by Macrobius, M. Otacilius Pitholaus.

23. *Concinnus=concinnatus*—"agreeably (blended, or) interspersed."

24. *Chio* (*vino*)—The Chian was a sweet Greek wine. See Notes, Ode iii. 19, 5. *Nota—Falerni = Vinum Falernum.* See Notes, Ode ii. 3, 8. The Falernian was a rough Italian wine. See Notes, Ode i. 20, 10. The two were best when mixed, but it does follow from this that things essentially different would be so.

25. *Cum, &c.—cum, &c.*—"when you make verses, I put the question to yourself, or likewise when, &c." He proceeds to ask his antagonist whether he recommends Lucilius's mixture of Greek and Latin in prose as well in poetry.

26. *Dura*—"hard," difficult to defend. *Petilli.*—See Notes, Sat. i. 4, 94.

27. *Scilicet oblitus*—"unmindful, forsooth." For *oblitus*, Bentley conjectures *oblitos*. *Patriaeque patrisque*—"both of country and of parent," i.e., of thy native tongue, and of the father who taught thee. *Latine, &c.* —*Corvinus*—"while Pedius Publicola and Corvinus [illegible] pleading their causes with elaborate care in the Latin tongue." For *Latine* some MSS. give *Latini*, which some explain as an adjective agreeing with *patris*, and others as a noun in opposition, referring to Latinus, father-in-law of Æneas. Pedius and Corvinus were two distinguished lawyers of the day. As Acron says they were brothers, it is supposed that the former was the second son of Messalla Corvinus, and adopted by his uncle, Q. Pedius, who married a Valeria, and was a nephew and legatee of Julius Cæsar, and consul with Octavianus, B.C. 43.

28. *Exsudet*—Two MSS. give *exsudat*. *Poplicola*—Several MSS. give *Publicola*. Most join this word with Pedius, but some take it with Corvinus.

29. *Corvinus*—See Notes, Ode iii. 21. His full name, according to Orelli, is M. Valerius Poplicola Messalla Corvinus.

30. *Canusini more bilinguis* "after the manner of a double-tongued Canusian." The inhabitants of Canusium spoke a mixed dialect of Oscan and Greek. See Notes, Sat. i. 5, 91. The secondary meaning of *bilinguis*, *διγλωσσος*, like that of its English equivalent, is "deceitful."

31. For *atque*, several MSS. give *atqui*. *Natus mare* (=*mare superum*, or *Hadriaticum*) *citra*—"born on this side the water," i.e., in Italy, not in Greece. See Notes, Ode iii. 3, 11.

32. *Vetuit—me* (*eos facere*)—"forbade me to do so," i.e., to write Greek verses. Horace is supposed to refer here to the period when he was pursuing his studies at Athens. *Quirinus*—Romulus is selected, because naturally more interested than any other deity in obliging his descendants not to cultivate any language in preference to their own.

33. *Cum somnia vera*—It was a common belief that dreams after midnight and towards morning were true. Cp. Moschus Idyl. ii. 2, *Νυκτὸς ἔτι τρίτατον λάχος ἵσταται, ἐγγύθι δ' ἠώς. Εὖτε καὶ ἀτρεκέων ποιμαίνεται ἔθνος ὀνείρων*; and Ovid, Her 19, 195, *Namque sub aurora jam dormitante lucerna, Somnia quo cerni tempore vera solent.* See also Notes, Ode iii. 27, 41

34. *In silvam non ligna feras.*—The proverb, "*In silvam ligna ferre*," to denote a useless and superfluous effort, is analogous to the common English one, "To carry coals to Newcastle," and to the Greek *Γλαῦκ' ἐς Ἀθήνας*, or *Ἰχθῦς εἰς Ἑλλήσποντον*.

35. *Implere=augere*—Cp. Virgil, Æn. vi. 515.

36. *Turgidus Alpinus*—"the bombastic (or the fat) minstrel of the Alps," is applied by the Scholiast to M. Furius Bibaculus, a poet, born at Cremona, in the north of Italy, B.C. 104, who is understood to have written an epic entitled *Æthiopis*, after the Greek of Arctinus, and to be here represented as "murdering" Memnon, son of Tithonus and Aurora, from the wretched manner in which he there describes the combat between him and Achilles at Troy. The opening line of his *Pragmatia Belli Gallici*, which is a poem on Cæsar's Gallic Wars, is parodied by Horace, Sat. ii. 5, 41, and is supposed to have given rise to the epithet, *Alpinus*. By Quintilian he is classed as a distinguished writer of Iambics, with Catullus and Horace, whose enmity is thought by some to be explained by the statement of Tacitus, iv. 34, *Carmina Bibaculi et Catulli referta contumeliis Caesaris leguntur.* *Ludo*—Cp. Ode i. 32, 2. *Haec* refers to Satires in opposition to tragedies, comedies, and epics. *Dumque defingit Rheni luteum caput*—"and while he turbidly describes the muddy source of the Rhine." By this it would appear that Horace means to insinuate that the mud was in the poet's imagination. Some, in order to make the description consistent with fact, here explain *caput* as "the mouth," and not "the fountain-head." Those completely destroy the humour of the passage, and seem to forget that in this sense the Rhine had several *capita*.

38. *In aede*—"in the temple of the Muses," probably in that of Hercules Musarum in the Flaminian Circus, where dramatic poets recited their pieces before the Committee of Censors, consisting of Tarpa and others, four judges appointed by the Emperor to license the plays that were to be acted on the stage. *Certantia*—"contending for favour." *Judice Tarpa*—Spurius Mæcius (or Metius) Tarpa was appointed as a sort of chamberlain, or licenser of plays, by Pompey, on the opening of his theatre, B.C. 55, and seems to have been continued in that office by Octavianus. Cp. Ars Poet., 387 and see Notes, Sat. i. 4, 21.

39 *Spectanda theatris*—"to be represented on the stage."

40. *Arguta=astuta*—"artful." Cp. Ep i. 14, 42. *Davoque Chremeta eludente senem*—"and a Davus cheating old Chremes,

Davus is the name of a crafty slave, and Chremes that of a covetous old man in the Andria of Terence, who founded most of his plays on those of Menander.

41. *Comis garrire libellos*—"to rattle off witty (lit. little books) comedies." *Comis* is here regarded as an accusative plural for *comes*, and is in Sat ii. 8, 76, equivalent to *lepidos*. Many take it as a nominative singular—"*utpote homo urbanus et facetus.*" Others translate it adverbially like *comiter, facete*. Some MSS. give *comes*.

42. *Fundani*—Fundanius, who is here represented as the only man alive who could write comedies in the style of Menander, is exhibited in Sat. ii. 8, describing the supper of Nasidienus. Nothing further is known regarding him. *Pollio*—See Notes, Ode ii. 1. He is here introduced as the model writer of tragedies. Dillenburger directs attention to the variety of phraseology employed—"*garrire comoediam, canere tragaediam, ducere epica carmina.*" Cp. Epist. ii. 1, 4, and 225.

43. *Pede ter percusso*—"in Iambic trimeters," as in this measure the foot of the musician beat time thrice, once after each dipodia or metre. *Forte, &c.—ducit*—"the spirited Varius spins the vigorous epic in a style that none can equal."

44. After *nemo*, understand *ducit*. Regarding Varius, see Notes, Ode i. 6, 1. *Molle, &c.—Camenae*—"the Muses that delight in rural scenes have granted softness and elegance to Virgil," in the Bucolics and Georgics. From the poet's placing Varius at the head of the Roman Epic writers, it is evident that the Æneid had not yet appeared.

45. *Annuerunt*—The penult is here short. Cp. Epode 9, 17, and Epist. i. 4, 7.

46. *Hoc*—Cp. *haec, &c.*, line 37, and see Notes, Sat. i. 4, 24. *Varrone Atacino*—P. Terentius Varro, surnamed Atacinus, from Atax (Aude), a small river in his native province, Gallia Narbonensis, was born in 82, and died in 38 B.C. He wrote a Poem entitled Argonautica, after Apollonius Rhodius; A Description of Cæsar's Campaign in Aquitania; an Elegy on Leucadia; an Ephemeris in imitation of Aratus; and Satires. He must not be confounded with M. Terrentius Varro Reatinus, "the most learned of the Romans," born B.C. 116.

47. *Quibusdam aliis*—Such as Sævius Nicanor, T. Quintius Atta, and probably M. Terentius Varro, who wrote, besides the Menippeæ, four books of satires in imitation of Lucilius.

48. *Inventore minor*—"though inferior to the inventor," Lucilius. Cp. Sat. ii. 1, 63, and 74. In thus, however, ascribing the honour of being the inventor of satirical composition to Lucilius, Horace should probably be understood as merely using the language of that poet's admirers out of courtesy, since in line 66 he appears to attribute that honour to another. See Note on line 66.

50. *At dixi, &c.*—Cp. Sat. i. 4, 11, &c.

52. *Doctus*—"a learned critic," is ironical.

53. *Comis, &c.*—"the courtly (or polite) Lucilius." Cp. Sat. ii. 1, 30, &c. Some understand this also to be ironical. *Mutat*—"desires to change," i. e., criticises or censures. *Acci*—See Notes, Epist. ii. 1, 56.

54. *Non, &c.—reprensis?*—"does he not ridicule the verses of Ennius, as inferior in dignity, without speaking (lit. while he does not speak) of himself as greater than those (namely, Accius and Ennius) that are criticised?" Regarding Ennius, see Notes, Ode iv. 8, 20. This is the interpretation of the Scholiasts; while Doering, Heindorf, and others, put a point of interrogation after both verses, and explain the second, as, "when he speaks of himself, is it not as of one superior to those that are censured?" The latter is inconsistent with the scope of the passage. The poet wishes to expose the inconsistency of the admirers of Lucilius, in censuring him for what they do not blame in their favourite poet; and to inculcate, that to criticise is not necessarily to claim superiority.

56. *Quid vetat et nosmet—quaerere?*—"what prevents even *me* (whom you affect to despise) from asking?"

57. *Num ullius, &c.—senis, &c.*—"whether his own genius or the difficult nature of his subjects (or topics) has denied him verses more finished and more smoot[illegible]llowing, than if one, satisfied merely with this, with closing namely any thing whatever within six alternate feet," &c., i. e., with writing any thing whatever, provided it be in hexameter verse, and there be plenty of it.

61. *Etrusci—Cassi*—The "Etrurian Cassius" must not be confounded with the "Cassius of Parma" (*Cassius Parmensis*) mentioned in Epist. i. 4, 3; nor with Cassius Severus, in Epode 6. Of the Etrurian Cassius we know nothing, except from the present passage.

62. *Rapido ferventius amni*—Ep. Sat. i. 7, 27.

63. *Capsis, &c.—propriis*—"who is reported to have been burned with his own book boxes and manuscripts." How far this satirical allusion to the number of his works is founded on fact is unknown. For an illustration of the *capsae*, see Notes, Sat. i. 4, 22.

64. For *ambustum*, Markland conjectures *combustum*, which would refer to the funeral pile. Cp. Ode iv. 11, 25. *Fuerit Lucilius, inquam*—"Lucilius may have been, I admit."

65. *Comis et urbanus*—"a courtly and pleasing writer." *Fuerit limatior idem*—"he may also have been (lit., more filed) more polished."

66. *Quam, &c.—auctor (fuit)*—"than was the author of the style of poetry rough and unhandled by the Greeks." *Carminis* refers to Roman satire, and *auctor* probably to Ennius, who is styled *alter Homerus*, in Epist. ii. 1, 50, and, according to Porphyrion, wrote four, and according to others, six books of Satires. Of these only a few fragments remain; and it is confidently supposed that they derived the name of satires, or medleys, from the great variety of metres in which they were composed. Though

Ennius, however, was thus, properly speaking, the author of satirical composition among the Romans, Horace, in line 48, out of apparent deference to the opinion of his opponents, ascribes that honour to Lucilius, as he was the first who gained celebrity by that species of writing. Cp. Quintilian, I, 93, *Satira quidem tota nostra est, in qua primus insignem laudem adeptus Lucilius.* C. F. Hermann, Heindorf, Dillenburger, Orelli, and others, in order to reconcile this statement with line 48, make *auctor* apply to Lucilius thus—"than as the author of a style of poetry rough and unhandled by the Greeks he could have been expected to be." Such an ellipsis, however, is unusual; and it should also be observed, that while it gets rid of an apparent discrepancy, it creates a real difficulty, since by the obvious construction of the sentence, both *auctor* and *turba* are equally opposed to *idem*. It therefore appears to me much more likely that Horace, in one of his Satires, would speak of one person ironically as *inventor*, and of another seriously as *auctor*, of the same kind of poetry, than that he would use *quam* with such different ellipses in the same sentence Casaubon's emendation of *Rudius* for *rudis et* would have settled the matter.

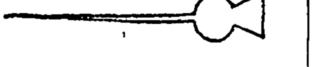
67. *Quamque, &c.—turba* (*fuere*)—"and than the host of the older poets were" such as Livius Andronicus, Cneius Nævius, Pacuvius, Plautus Cæcilius, Statius, &c *Ille* refers to Lucilius, not to Ennius, as Doering, Weichert, and others would have it.

68. *Dilatus in*—"reserved to," i. e., not born till. Some MSS. give *delatus in*—"transferred (or prolonged) to," lit "brought down to." Ennius died in 169 and Lucilius in 103 B.C. Other MSS. have *dilapsus* or *delapsus*.

69. *Detereret* refers to the "file;" *recideret* to the "pruning-knife." *Quod—traheretur*—"which was drawn (or spun) out."

71. The sportive allusions in this line imply that he would have bestowed more pains than he did upon the composition of his verses. *Vivos=ad vivum usque*—"to the quick."

72. *Saepe stilum vertas*—"you should frequently correct," not as it has been translated, "you must frequently vary your style; lit "you should frequently turn the stilus." which was of iron or bone, pointed at the one end for writing on the waxed tablets, and chisel-shaped at the other for making corrections, as represented in the following cut.



75. *Vilibus in ludis*—"in petty schools." As books were scarce in ancient times, schoolmasters were accustomed to read aloud or dictate to their pupils verses, which they had to repeat or to write down and commit to memory. Cp. Epist. i 20, 17; and ii. 1, 71, 126; and Persius, i. 29.

76. *Satis est equitem* (= *equites*) *mihi plaudere* are understood to be the words of Arbuscula Cp. Epist. ii 1, 185; and Ars Poet, 2 8. &c.

77. *Arbuscula*—A spirited freedwoman, and a celebrated mime player, who, on being hissed on the stage by the lower orders, observed, that she cared nothing for the rabble as long as she pleased the more cultivated part of her audience.

78 *Cimex*, κόρις, a bug; was used as a term of reproach for a mean, insidious, disagreeable person, who would backbite his neighbour Cp. λαθροδάκναι κόρις. *Pantilius*—According to Cruquius' Scholiast this was a worthless, offensive poet *Cruciet* (*me*) *quod*—"should it greatly annoy me, that." The rest of the clause is here the nominative to the verb. Some MSS. give *crucier* instead of *cruciet*.

79 *Vellicet* (*me*)—"should calumniate me." *Demetrius*—See note on line 18.

80. *Fannius* = *Fannius Quadratus*—Cp. Sat. i. 4, 21. *Hermogenis—Tigelli*—See Notes. Sat i. 2, 3

81. *Plotius et Varius—Virgiliusque*—See Notes. Sat. i. 5, 40. *Maecenas*—See Notes, Ode i. 1, 1.

82. *Valgius*—See Notes, Introduction, Ode ii. 9. *Octavius*—Octavius, the poet and historian, must not be confounded, as he has been by one of the Scholiasts, with the Octavius who was subsequently made emperor: the latter is always styled by Horace either Cæsar or Augustus. *Optimus—Fuscus*—See Notes, Sat. i. 9, 61. By some, the *optimus* is improperly connected with *Octavius*. See Notes, Sat. i. 6, 27.

83. *Viscorum—uterque*—See Notes, Sat. i. 9, 22.

84. *Ambitione relegata*—"apart from any desire of promotion," lit., "desire of promotion being banished." *Ambitio* is here frequently translated 'flattery:" but the idea implied in the two words is somewhat different. The poet wishes the approbation of the great friends he enumerates, but it is not for the sake of the popularity and influence which that would undoubtedly secure, but because they are persons of judgment and taste.

85. *Pollio*—See Note on line 42. *Messalla*—See Note on line 28.

86. *Bibule*—L. Calpurnius Bibulus, the youngest son of M. Calpurnius Bibulus, who was the opponent and colleague of C. Julius Cæsar in the Curule Magistracies. His father died B C. 48, and his mother Porcia afterwards married M. Brutus. He was sent to Athens in 45, and afterwards espoused the cause, and wrote the Memorabilia, of his stepfather. The MSS. here give *Bibuli*, but as it is doubtful whether Lucius had more than the two brothers who were murdered by the soldiers of Gabinius in Egypt, B C. 56, *Bibule* is the reading generally preferred. *Servi*—This Servius was probably the son of Servius Sulpicius Rufus, the celebrated jurist, with whom Cicero corresponded. The father was consul in 51; and the son, tribune of

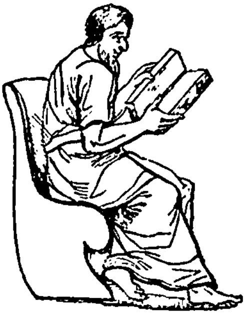
the people in 48 B.C.; and both were devoted to the study of philosophy and the liberal arts. *Simul his*=*una cum his. Candide Furni*—"O honest Furnius." C. Furnius, according to the Scholiasts, was an elegant and faithful writer of history. He was a favourite with Augustus, and the son of C. Furnius, a friend and correspondent of Cicero. Up to the battle of Actium, B.C. 31, the father was a staunch supporter of M. Antony, but was subsequently reconciled to Augustus through the mediation of the son. The former was *consul suffectus* in 29, and the latter consul in 17.

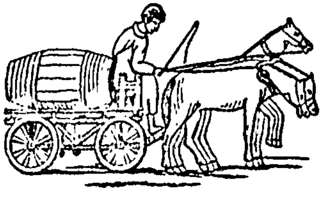
88. *Prudens*=*prudenter*—"intentionally," or "purposely." *Haec*—"these my productions." *Sunt qualiacunque*—"such as they are." For *sunt*, many MSS. give *sint*.

90. *Deterius*—"worse"=*minus*—"less," as in Epist. i. 10, 12. Having enumerated some of those whom he would like to please, the poet now, by way of contrast, expresses contempt for Demetrius and Tigellius, as being incapable of anything higher than teaching girls singing.

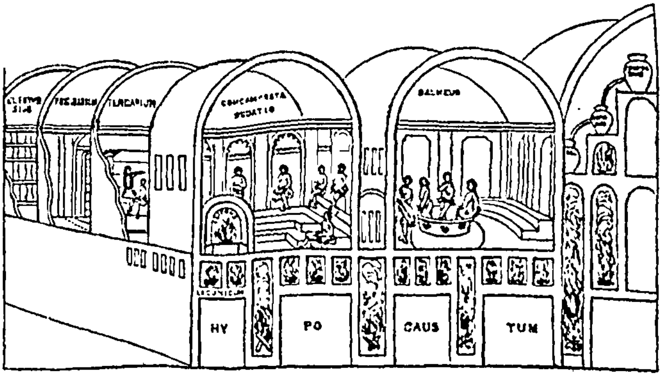
91. *Discipularum*—Their female pupils were probably for the most part *mimæ*, as singing and dancing were still chiefly regarded by the Romans as histrionic attainments, although practised by some ladies of distinction. Cp. Sallust, Cat. 25. *Jubeo plorare*=κλαίειν κελεύω, οἰμώζειν λέγω σοι, or οἴμωζε. The more usual Latin phrases are—*abeas in malum, I in malam crucem, malum tibi sit, pereas*, and their English equivalents are such as—*go hang, to the mischief with you, plague take you, confound you*. Baxter, however, rightly observes that *plorare* is here a *dilogia*, and means also, to sing love songs with a soft, plaintive voice. *Cathedras*—The *cathedra* was an elevated cushioned chair, having a back but not arms, and used chiefly by women.

92. *I, puer*—"go, boy," is addressed to his amanuensis. *Haec* is by some limited to the poet's valedictory anathema against Demetrius, and *libello* confined to the present Satire; but it is better with Bentley to apply *haec* to the present Satire, and *libello* to the book in which the other Satires were written. *Liber* is said to denote a scroll, and *libellus* a bound book, as represented in the accompanying cut, from an ancient bas-relief. *Citus*=*cito*. Cp. Ode i. 2, 45.





[*Plaustrum Majus*—See Notes, Sat. i. 6, 42.]



[SECTION OF A ROMAN BATH—*Baths of Titus.*]

BOOK II.

SATIRE 1.—This Satire is a humorous prologue to the Second Book of Satires, and is in the form of a conversation between Horace and Trebatius, the distinguished lawyer, who was a celebrated wit in the time of Cicero, and now in the confidence of Augustus. The date of composition is uncertain. By Franke and Grotefend it is placed in 30, and by others in 28 B.C.

1. *In Satira*—"in my satirical compositions." *Videor*—Some MSS. give *videar*. See Notes, Ode i. 1, 3. *Acer*—"severe." *Ultra legem*—There is here a dilogia, as *legem* may have reference either to the law of propriety which should be observed in the composition of Satires, or to the law of the land in regard to libel. Cp. line 81, and Ars Poet., 135.

2. *Tendere opus*—"to stretch (or strain) my subject." The metaphor in *tendere* and *nervis* may have been suggested either by the use of the bow or of the lyre *Sine nervis* = *enerve* — "feeble," or "without force," lit., "without strings (or sinews)."

4. *Deduci posse*—"might be spun off." See Notes, Sat. i. 10, 44, and compare *κρόκην κατάγειν*. *Trebati*—C. Trebatius Testa, to whom Cicero inscribed his Topica, and addressed numerous letters, was tribune of the people, B.C 47, and is supposed to have been about seventy, if the poet was thirty-five when this Satire was written. In recommending him to Cæsar, Cicero says (Epist. ad Fam. vii. 5) *probiorem hominem, meliorem virum, prudentiorem esse neminem. Accedit etiam . . . in jure civili singularis memoria, summa scientia.*

5. *Praescribe*—"advise," is the technical term. *Quiescas*—"be quiet," i.e., "write no more," is Trebatius's reply, and under the government of *praescribo ut*.

6. *Aio*—"I say so," or, "I say you ought," is another technical term, and the answer to the poet's exclamatory question. *Nego* implies the opposite of *aio*. When the subject required deliberation, the technical reply was *deliberandum sentio*. *Peream male*—"hang me as a felon." See Notes, Sat. i. 9, 39, 47; and 10, 91. The poet's remark ends with *dormire*.

7. *Erat*—Cp. line 16, *poteras*=*posses*. In English the *erat* is translated as if it were *esset*, whereas in Latin, and frequently in Greek, the advantage referred to is spoken of as something actual, though the circumstances which would have realised it have not taken place. *Verum nequeo dormire*—The poet wishes it to be inferred that he writes verses merely because he cannot sleep. The *ter* is to be joined with *transnanto*, not with *uncti*. *Ter uncti transnanto Tiberim*—"let them anoint themselves, and swim thrice across the Tiber." See Notes, Sat. i. 6, 123, and compare Ode iii. 7, 27; 22, 3; i. 28, 36; and Epist. i. 1, 37. Trebatius, like an honest good-natured physician, is here made to prescribe for Horace two things which he himself loved well – swimming and drinking. Cp. Cicero (ad Fam. vii. 10), *qui neque*

in oceano natare volueris studiosissimus homo natandi; and (vii. 22) *Illuseras heri inter scyphos, quod dixeram . . . ; itaque etsi domum bene potus seroque redieram, &c.*

8. *Transnanto* and *habento* are legal forms, and are therefore purposely used on the present occasion.

9. *Irriguum*—"soaked." Cp. *Madere, uvidum esse vino*, and *τέγγειν πνεύμονας οἴνῳ, βεβρεγμένος οἴνῳ*. *Sub noctem*—See Notes, Ode i. 9, 18.

10. *Te rapit*—"carries thee off by force." For *rapit*, one MS. gives *capit*, which is preferred by Bentley. *Aude*—"have courage."

11. *Caesaris*=*Augusti*—See Notes, Ode i. 2, 50.

12. *Pater* is applied to Trebatius out of deference to his advanced age—Cp. *O puer*, line 60. *Vires deficiunt*—See Notes, Ode i. 6, Introduction.

13. *Horrentia pilis*—"bristling with pikes." The *pilum* was about six feet long, and the characteristic weapon of the Roman infantry.

14. *Fracta*—*cuspide*—"by a broken spear-head," i.e., by the head of a broken spear. This is supposed to allude to the contrivance which C. Marius made use of against the Cimbri, in the Campi Raudii, near Vercellae, B.C. 101. Until then the Romans had been accustomed to fasten the shaft of the *pilum* to the iron head with two iron pins. For one of these Marius substituted a weak wooden peg, which was intended to give way when the spear struck the enemy's shield, and thereby to harass the foe, and render the spear incapable of being hurled back upon his own soldiers. See Plutarch, Marius, 25. *Gallos*—The Gauls and Parthians were two of the most formidable nations which the Romans had to encounter; but Augustus had not much to do with the subjugation of either.

15. *Labentis equo*—See Notes, Ode i. 2, 39. For *describat*, some MSS. give *describit*, and others *describet*. Of these, Bentley adopts the second, and refers to Ars Poet., 262; but the two are not parallel. *Parthi*—See Notes, Ode i. 26, 3; and ii. 13, 17.

16. *Poteras*—See Note on line 7. *Fortem* "magnanimous." Cp. Epist. i. 7. 46.

17. *Scipiadam*=*Scipioniadem* or *Scipionem*, neither of which is admissible in hexameter verse. Cp. Virgil, Geo. ii. 170; and Æn. vi. 844. *Scipiadas* is formed as if from *Σκίπιος*. The younger Scipio Africanus is the one probably here referred to, as the praises of the Elder Scipio had been celebrated by Ennius. See Notes, Sat. i. 4, 6, and Ode iv. 8, 17. *Sapiens*—"prudent or discreet." *Deero*—Cp. Sat i. 9, 56. *Flacci*—See Notes, Ode iv 6, 43.

18. *Cum res ipsa feret*—"when a fit opportunity shall offer." *Nisi dextro tempore*—"unless offered at a proper time." Cp. Sat. ii. 4, 4.

20. *Cui, &c.*—*tutus*—"whom, if thou shouldst caress unskilfully, he kicks back like a spirited horse, being at all quarters on his guard," against flatterers. For *recalcitrat*, Bentley gives *recalcitret*, on the authority of some MSS.

21. *Hoc*—"this course," i.e., to celebrate the exploits of Augustus. *Tristi laedere versu*—"to attack in bitter (or galling) verse."

22. *Pantolabum, &c.*—*nepotem*—See Notes, Sat. i. 8, 11.

23. *Intactus*—"though as yet unassailed." *Et odit (te)*.

24. *Quid faciam? &c.*—*Lucili ritu*—In self-defence, the poet alleges that human pursuits are as various as there are men. One is fond of dancing the moment his head is turned with wine, another rejoices in horses, a third in pugilistic encounters; while his delight, like that of Lucilius, consists in writing satires. *Quid faciam?*—"what can I do?" *Saltat Milonius*—Cp. Cicero pro Muræna, 6, 13, *Nemo fere saltat sobrius, nisi forte insanit . . . multarum deliciarum comes est extrema saltatio. Ut semel* (=*simul ac*), *&c.*—*lucernis*—"the moment that heat has been infused into his wine-stricken head, and (lit., number has been added to the lamps) the lamps have appeared double." *Ictus* (*vino*)=*οἰνόπληξ, μεθύπληξ*, or *οἴνῳ συγκεραυνωθείς*.

25. *Numerisque lucernis*—Cp. Petronius, 64, *Et sane jam lucernae mihi plures videbantur ardere*; Juvenal, vi. 305, *Et geminis exsurgit mensa lucernis*; and Ovid, Ars Am. iii 764, *Bina videre*.

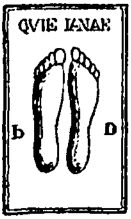
26. *Ovo prognatus eodem*—"he who was hatched from the same egg," i.e., Pollux. See Notes, Ode i. 12, 26.

27. *Quot, &c.*—*millia*—Cp. Terence, Phorm ii. 4, 14, *Quot homines, tot sententiae; Suus cuique mos*; and Persius, v. 53, *velle suum cuique est, nec voto vivitur uno*.

28. *Pedibus*—*claudere verbis*—See Notes, Sat i 10, 57.

29. *Nostrûm melioris utroque*—The argument *a fortiori*. If Lucilius, "who was superior to us both," wrote satires, much more may I. See Note on line 75, and compare Lucretius, iii. 1038, *Lumina sis oculis etiam bonus Ancu' reliquit, Qui melior multis fuit, improbe, rebus*.

31. *Neque, &c.*—*si bene*—"neither having recourse elsewhere, if his affairs went ill, nor if well," i.e., his fortunes, whether good or bad, were recorded in his satires. For *cesserat*, Bentley prefers *gesserat* (*se* or *res suas*), which is the reading of several MSS.



32. *Quo fit, &c.*—*senis*—"whence it hap-

pens, that the whole life of the old bard is as open to the view, as if it were represented in a votive painting." See Notes, Ode i. 5, 13. In cases of recovery, these pictorial tablets contained representations of the parts of the body that had been afflicted by disease, as in the preceding cut. *Senis*—As Lucilius is said to have died at the age of forty-six, *senis* is understood to refer to the times in which he lived. Cp. Epist. ii. 1, 56; and Sat. i. 10, 67.

34. *Sequor, &c.—violenta*—A satirical imitation of the talkative manner of Lucilius in describing the circumstances and events of his own life. *Lucanus an Apulus*—See Notes, Ode iii. 4, 9. *Anceps (utrum sim)*—"though doubtful whether I be." Cp. Sat. ii. 5, 34 Heindorf and others try to show that *anceps* may be neuter for *est incertum*, but this is doubtful.

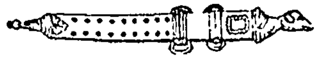
35 *Finem sub utrumque*—"on the confines of both (countries)."

36. *Ad hoc*—"for this purpose" Cp. Sat. ii. 6, 42. *Sabellis*—The Samnites were driven from this quarter by Curius Dentatus, B C. 291. See Notes, Ode iii. 6, 38.

37. *Quo ne (=ut ne), &c.—hostis*—"that the enemy might not make incursions into the Roman territory, through an unguarded frontier." With *Romano* supply *agro* or *populo*, as in Sat. i. 4, 8; Epode 7, 6; and Ars Poet., 54.

39. *Sed* is opposed to *sequor hunc. Stilus*—See Notes, Sat. i 10, 72. *Ultro*=*non lacessitus* -Cp. Ode iv. 4, 51.

41. *Vagina*—The following representation of a scabbard is from an original at Pompei.

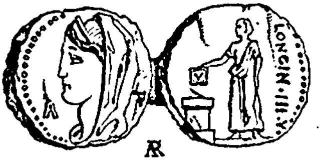


43. *O pater, &c.—telum*—"O Jupiter, father and sovereign, may my weapon be laid aside, and consumed with rust" To show that he is not too much in earnest, the poet here parodies a line of Callimachus, (Fragm. 7.) *Ut* is for *utinam*, as ὡς in Callimachus for εἴθε.

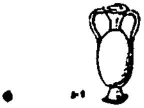
45. *Qui me commōrit (ira)*—"who shall irritate me." *Commorit*=*commoverit*—One MS gives *commordit*. *Melius* (*erit eum*). *Tangere* (*me*).

46. *Flebit*=οἰμώξεται, or κλαύσεται—"shall rue it." *Insignis*—"when marked by me" *Cantabitur*=ὑμνήσεται.

47—49. To show that every person has arms of some kind or other with which to attack or to defend, the poet introduces four infamous characters. The first of these, Cervius, appears to have been a public informer. According to the Scholiast, he impeached the profligate consul, Cn. Domitius Calvinus, B.C. 53. In some MSS. the name is spelled Servius which is thought to be Servius Pola (Cicero ad Quint. Frat. ii. 13.) *Leges et urnam*—"the laws and the (judiciary) urn," i e, a prosecution. *Urna* may here refer either to the one into which the jurymen (*Judices*) threw their votes or ballots, marked with the letters C or A, according as they wished to condemn or acquit; or to the one by means of which the Prætor selected the jury for a particular trial. Both are represented in the following cuts, from a denarius of the Cassian Gens. The first exhibits an



individual in the act of dropping a *tabella* marked with *A* into the *cista*. The second illustrates the form of the balloting urn, in



which, when partially filled with water, tablets containing the names of the persons eligible were shaken; and, as the neck was so narrow, only one of these could come to the surface, or be drawn out, at a time. See Notes, Ode iii. 1, 16; and Virgil, Æn. vi. 432.

48. *Canidia*—Cp. Introduction, Epode 5. *Albuti—venenum*—"poison like that used by Albutius," who, according to Porphyrion, poisoned his wife, and according to Acron, his mother. Cp. Sat. ii. 2, 67. Some connect *Albuti* with *Canidia* by means of *filia*, *uxor*, or *moecha* understood. The dissimilarity in the names is against the first ellipsis, and to warrant the others the genitive should have been placed first, as in Virgil, Æn iii. 319.

49. *Grande, &c.—certes*—"Turius great mischief, if you should contest anything while he is judge." Who this vindictive and unprincipled Turius was is not ascertained. By Porphyrion he is called C. Turius, prætor; by Acron, Turius Marinus, and by Com. Cruq., C. Martius Turius. Doering, with Cruquius, changes Turius into Furius, apparently forgetting that the first syllable of the latter is long. Cp. Sat. ii. 5, 41. For *si quid—certes*, some MSS. give *si quis—certet*.

50. *Ut, quo, &c.—mecum*—"how every one strives to frighten those who are regarded as enemies, with that in which he is most powerful, and how a strong natural instinct demands this, infer with me from the following examples."

51 *Collige mecum*=συλλογίσαι μετ' ἐμοῦ—Cp. Epist. ii. 1, 119. *Mecum*=*sicut ego*.

52. *Unde nisi intus monstratum?*=*unde hoc monstratum est eis, nisi intus? Nisi intus*—"if not by instinct."

53. *Scaevae—nepoti*—Of Scæva, the spend-

thrift, little farther is stated by the Scholiasts than what may be inferred from the context—that he poisoned his aged mother for the sake of getting her money. The poet satirically insinuates that he is too hypocritical and cowardly to perpetrate the crime by open violence. "Every one to his weapons."

54. *Pia*—"affectionate," or "filial." *Mirum, &c.—bos*—"strange, yes, as strange as (or but not more strange than) the wolf neither attacks any one with his heel, nor the ox with his tooth."

56. *Mala—vitiato melle cicuta*—"the deadly hemlock in the poisoned honey," i.e., honey poisoned with the deadly hemlock which the old woman may have taken by mistake with her wine (*mulsum*)!

57. *Ne longum faciam*—See Notes, Sat. i. 3, 137.

58. *Mors, &c.—alis*—Death, like sleep, was represented with wings. Cp. Ode ii. 17, 24; and Euripides, Alc. 262, πτερωτὸς Ἀΐδας.

59. *Seu fors ita jusserit*—"or if fortune may have so ordered it." Doering and others erroneously place a comma after *seu*.

60. *Quisquis, &c.—color*—"whatever shall be the complexion (or condition) of my life, I will write." Such is my instinct. For a similar hyperbaton, compare Sat. ii. 3, 211. *Color*—Cp. Epist. i. 17, 23. *O puer*—See Note on line 12. *Ut sis, &c.—feriat*—"I am afraid that you are not to be long-lived, and that some one of your great friends will kill you with coldness." Cp. Persius, Sat. i. 108, *Vide sis ne majorum tibi forte Limina frigescant*; and Seneca, Epist. 122, *Montanus Julius, tolerabilis poeta, et amicitia Tiberii notus et frigore.*

61. *Metuo—ne*—"I fear that;" *metuo—ut*—"I fear that not." The same applies to *vereor* and *timeo*. *Majorum—quis amicus*=*quis majorum amicorum*.

63. *Primus*—Cp. Sat. i. 4, 6. *In hunc operis—morem*—"after this manner of writing."

64. *Detrahere et pellem*—"and to tear away the covering." This may refer to the Fable of the Ass in the Lion's Skin. *Per ora cederet* (=*incederet*)—"moved proudly before the faces of men." Cp. Sallust, Jug. 31, *incedunt per ora vestra magnifici, &c.*

65. *Laelius*—C. Lælius Sapiens, the friend and companion of the younger Scipio Africanus, as his father had been of the elder, was consul, B.C. 140. *Qui, &c.—nomen*—The younger Scipio. See Notes, Ode iv. 8, 18. Lucilius was intimate with Scipio and Lælius, as Horace was with Cæsar and Mæcenas.

67. *Ingenio*—"by his satirical genius." *Offensi (sunt)*. *Doluere*—"were annoyed for their own safety." *Metello*—Q. Cæcilius Metellus, surnamed Macedonicus, on account of his triumph over Andriscus, the Pseudophilippus, B.C. 148, was consul in 143. He was a political opponent to Scipio, and satirized by Lucilius.

68. *Famosisque—versibus*—"with opprobrious verses." Cp. Epist. i. 19, 31, and see Notes, Ode i. 30, 6. *Lupo*—L. Cornelius Lentulus Lupus, consul, B.C. 156. Cicero, De Nat. Deor. i. 23, 63, quotes from Lucilius, *Tubulus si Lucius unquam, si Lupus aut Carbo, Neptuni filius, putasset esse deos, tam perjurus, aut tam impurus fuisset?* Düntzer and others, following Comm. Cruq., understand the poet to refer to P. Rutilius Lupus, consul, B.C. 90; but as Scipio died in 129, and Lucilius probably in 103 B.C., the former is the more likely. *Cooperto*—"overwhelmed," or "pelted," as if with stones. Cp. Sallust, Cat. 23, *flagitiis atque facinoribus coopertus*. *Atqui*—"but yet," or, "on the contrary."

69. *Primores, &c.—tributim*—"he attacked the patrician nobility, and the plebeians, tribe after tribe," i.e., patricians and plebeians without distinction.

70. *Scilicet, &c.—amicis*—"favourable forsooth to virtue alone and to her friends." For *aequus* in this sense, see Ode iii. 18, 4.

71. *Quin (etiam) ubi, &c.—soliti (sunt)*—"nay more, when the brave Scipio and the mild and wise Lælius had withdrawn themselves from the crowd and public life to the retirement of home, they were accustomed to trifle and play with him, free from all restraint, while their herbs (or vegetables) were cooking." For *scena* in its literal sense, see Notes, Ars Poet., 179.

72. *Virtus Scipiadae et mitis sapientia Laeli*—An imitation of the Greek idiom, for *fortis Scipio et mitis atque sapiens Laelius.* Cp. Ode i. 3, 36; iii. 21, 11; Sat. i. 2, 32; and ii. 1, 17.

73. *Nugari, &c.—ludere*—According to Cruquius' Scholiast, "*Scipio Africanus et Laelius feruntur tam fuisse familiares et amici Lucilio, ut quodam tempore Laelio circum lectos triclinii fugienti Lucilius superveniens cum obtorta mappa quasi feriturus sequeretur.*" Cp. Cicero de Orat. ii. 6, 22, *Saepe ex socero meo (inquit Crassus) audivi, cum is diceret socerum suum Laelium semper fere cum Scipione solitum rusticari eosque incredibiliter repuerascere esse solitos, cum rus ex urbe tanquam e vinclis evolavissent. Non audeo dicere de talibus viris, sed tamen ita solet narrare Scaevola conchas eos et umbilicos ad Cajetam et ad Laurentum legere consuesse et ad omnem animi remissionem ludumque descendere.* *Discincti*—See Notes, Epode i. 34.

75. *Infra Lucili censum ingeniumque*—"inferior to Lucilius in birth and talents." Cp. line 29, and see Notes, Sat. i. 4, 6.

76. *Magnis*—Augustus, Mæcenas, and Pollio, &c. Cp. Epist. i. 20, 23.

77. *Et fragili, &c.—solido*—"and, while seeking to fix its tooth in something brittle, shall strike against the solid," i.e., while endeavouring to find some weak point of attack in me, shall find itself mistaken. Some consider the metaphor to be borrowed from the Fable of the Viper and the File; others from the operation of cracking nuts.

78. *Nisi quid tu—dissentis*—"unless you have some objection to offer," these are my sentiments.

79. *Equidem nihil hinc diffindere possum*—"indeed I cannot detract anything from what you say," i.e., I can quite agree with you at once For *hinc*, some MSS give *hic*; and for *diffindere*, several give *diffingere*—"to change;" others have either *defindere*, *defingere*, *defringere*, *diffundere*, *diffigere*, or *diffidere*. As a technical term, *diffindere* was used by the prætor in the sense of "to adjourn the consideration of a question."

80. *Tamen*—"still," i.e., although you are right. *Ut monitus*—"as being warned." *Caveas*—"be on your guard," used imperatively, and not governed by *ut* understood as some would have it. *Negoti—quid*—"some trouble."

81. *Sanctarum—legum*—"of the statute laws." Cp. Sat. i 3, 67. By the Twelve Tables, the writing of lampoons was punishable with death. Cp. Epist. ii. 1, 153. *Inscitia=inscientia*

82 *Mala*—"bad," i.e., libellous, slanderous, or scurrilous. *Condiderit*—The last syllable is here lengthened by the Cæsura, as in Sat. ii 2, 47. *Jus est judiciumque*—"there is a right of action and a sentence," may refer also to the Lex Cornelia.

83. *Esto*—"grant it." or "be it so." *Mala*—"bad," i.e., badly-made. Observe the *pun*.

84. For *laudatus*, some MSS. give *laudatur*.

85. *Opprobriis* should be joined with *dignum*, not with the verb. as Bentley asserts. For *opprobriis*, some MSS. give *opprobrio*. *Latraverit=allatraverit*—Cp Epode 5, 58; and Epist. i. 2, 66. Some MSS. give *laceraverit*, which is adopted by Bentley, Heindorf, and others.

86. *Solventur, &c.—abibis*—"the votes will be discharged with laughter, and you will go away unpunished," i.e, your prosecutor will be laughed out of court, and you will thus be acquitted without the formality of votes. *Tabellae* is thus taken for *tabellae judiciariae*. Orelli and others would have *solventur risu tabellae* to signify *sententiae judicum mitiores, leniores fient risu*, i.e., "the sentence of the judges will be rendered milder, or less severe, in consequence of their hilarity;" but this is scarcely in keeping with *tu missus abibis*. Some understand *tabellae* to refer to the *subsellia* on which the judges sat; others make it designate the judges themselves; while some maintain that it denotes the laws, in allusion to the tables on which these were written; and others, for the same reason, hold that it is the (*libellus*) indictment or act of accusation.

SATIRE II.—In this Satire, with a view to condemn the luxury and gormandising which then prevailed at Rome, and to recommend a life of activity, temperance, and contentment, with a spirit of independence and hospitality, the poet, aware that example is more persuasive than precept, gives a dramatic description of an unsophisticated Sabine named Ofella.

Kirchner dates its composition in 37; Grotefend, in 35; and Franke, in 30 B.C.

1. *Quae virtus*—"what merit," depends upon *discite* in line 4. *Boni*—"my good friends." Cp. Sat. ii 6, 51, 95; Epist. ii. 2, 37. Some MSS. give *bonis*; but, as Orelli suggests, this probably arose from the next word beginning with *s* (*bonisit*) *Vivere parvo*—"to live contentedly upon little."

2. *Sermo*—Cp. Ars Poet., 69. *Sed (ea sunt) quae*. For *quae* several MSS. give *quem*, to agree with *sermo*. *Ofella*—This reading was conjectured, but not adopted by Bentley, and has since been confirmed by Orelli Nearly all the editions and MSS. give *Ofellus*, which is not found elsewhere, though both *Ofella* and *Ofellius* are known to occur.

3. *Abnormis, &c—Minerva*—"a man wise without rules, and of rough common sense." Minerva was the goddess of wisdom, and is here used for native talent or mother-wit. Cp. *Pingui Minerva*, Cicero Læl 5, 19.

4. *Inter lances mensasque nitentes*—"among shining dishes (of gold and silver), and glittering tables (of marble or citron)" Some confine the participle to the latter substantive, and explain *mensas nitentes* as "tables glittering with plate;" others take *nitentes* as the nom. plur masc. in the sense of *uncti*, and opposed to *impransi* in line 7.

6 *Acclinis*—"inclined to," is poetic for *inclinis* or *reclinis*. Cp. Virgil, Æn. x. 835.

7. *Impransi*—"before you have had lunch:" or, more freely, "apart from splendid banquets." See Notes, Sat. i. 5, 25.

8. *Si potero* is expressive of modesty. *Male, &c.—judex*—"every bribed judge investigates truth with partiality;" and consequently the mind, when allured by a splendid banquet, is incapable of forming an unbiassed judgment respecting the advantages of frugality.

9. *Leporem, &c.—indomito*—"after hunting the hare, and being wearied with riding an unbroken horse." Hunting and riding were encouraged by the Romans as tending to prepare the body for enduring the toils of war. Cp. Ode iii. 24, 54; and Epist. i. 18, 49.

10. *Romana—militia*—"the martial exercises of Rome," particularly hunting and riding.

11. *Assuetum graecari*—"accustomed to indulge in Grecian games," such as the *pila*, *discus*, and *trochus*. See Notes, Sat. i. 5, 48; Ode i 8, 11; and iii. 24, 57.

12. *Molliter, &c.—laborem*—"while your eagerness for the sport softly beguiles the severity of the exercise." This may refer to the *harpastum*; or, as Keightley suggests, it may be ironical when contrasted with the manly sports of the old Romans. Cp. Ovid, Met. iv 294, and vi. 60.

13. *Agit=delectat* or *allicit*. *Pete*—"strike."

14. *Extuderit fastidia*—"will have worked off (or more literally, will have beaten out) fastidiousness." For *extuderit* some MSS. give *extulerit*, and Bentley conjectures *expulerit*. Cp. Virgil. Geo i. 133 *Siccus*—"thirsty." *Inanis*—"hungry"

15. *Sperne*—"despise if you can." *Nisi Hymettia, &c.—diluta*—This refers to the Roman drink called *mulsum*, which was made of wine and honey, and taken as part of the *gustus* to whet the appetite. The Falernian indicates the choicest wine and the Hymettian the best honey. See Notes, Ode i. 20, 10; and ii 6, 14.

16. *Ne biberis (aliquid)*—See Notes, Ode i. 11, 1. This satirical injunction may be coupled also with a *si potes*. *Promus=condus promus.* *Atrum*—Cp. Ode iii. 27, 18.

17. *Defendens pisces*—"protecting its fish," from being caught. *Hiemat*, χειμάζεται—"is stormy."

18. *Latrantem stomachum*—"a craving (or a hungry, lit., a barking) stomach." Cp. Sat. ii 8, 5.

19. *Qui (putas hoc esse) partum?*—See Notes, Sat. i 1, 1. *In caro nidore*—"in the price and savour of your food," lit., "in the dear bought savour."

20. *Tu pulmentaria quaere sudando*—"do you seek for delicate dishes in active exercise," not in delicious and costly viands. *Pulmentarium* and *pulmentum* originally denoted every thing eaten with *puls*, *pultis*, pottage. Subsequently they came to signify every thing eaten with bread; and finally, all manner of delicate and sumptuous dishes. Some derive these words from *pulpa*, πόλφος. The Scholiast illustrates the passage by quoting the reason assigned by Socrates for his evening walk, ὄψον συνάγω—"I am gathering sauce for dinner."

21. *Pinguem vitiis albumque*—"bloated and pale with excessive indulgence." *Vitiis* here includes all the evils that accompany high living *Ostrea* to be pronounced as a dissyllable, *ost-ra*, by synæresis

22. *Scarus*—See Notes, Epode 2, 50. *Lagois*—the *Lagois* is otherwise unknown; some think it a bird; others a fish, said to have tasted like a hare (λαγώς).

23. *Vix tamen eripiam (te), &c.—rerum*—"and, after all I shall scarcely prevent you, if a peacock be served up, from wishing to gratify (lit. to rub) your palate with this, rather than with a common fowl, misled as you are by the outside appearance of things." *Posito=apposito*, as in Sat. ii. 4, 14; 6, 64; and 8, 91. *Pavone*—The fashion of eating pea-fowl was introduced by Q. Hortensius, the rival of Cicero, who, in his letter to Pætus (ad Fam. ix. 20), says, *Vide audaciam; etiam Hirtio coenam dedi sine pavone*, which shews that a peacock was then considered an almost indispensable dish at a great entertainment. Cp Sat. i. 2, 116. *Velis quin=quin velis.*

25. *Vanis rerum*—See Notes, Ode iv. 12, 19.

26. *Et picta pandat spectacula cauda*—"and unfolds a brilliant spectacle with its gaudy tail"

27 *Tanquam, &c.—quidquam*—"as if this were anything to the purpose," i e., as if the rarity and beauty of the peacock had anything at all to do with the taste of it.

28. *Num adest*—Observe the neglect of ecthlipsis, and the shortening of *num*, before the vowel in *adest*, as in Ennius and the older poets. Cp Sat i. 9, 38. *Honor idem*—"the same beauty."

29 *Carne, &c.—patet*—"still it is manifest that you are deluded in favour of this more than of that flesh, in consequence of unequal outward appearances, although the difference amounts to nothing," i e., the peacock is a fairer bird than the hen, but the flesh of the one is no better than that of the other for satisfying the wants of a hungry stomach. This passage has given rise to much needless disputation. Many commentators explain *quamvis distat nil* as if it were *quamvis distat nihil inter se*—"although there is no difference between them," instead of "although the difference is immaterial." Cp. Sat. ii. 3, 210; Epist i 17, 44; and ii. 2, 194 Bothe and Dillenburger put a comma after *distat*, and explain the passage thus;—"*Quamvis distat gallinae caro a pavonis tamen nihil* (*non*) *hac* (*pavonis*) *magis illâ* (*gallina*, *sed*) *imparibus formis deceptum te esse patet*" After *illa*, Gesner supplies *vesceris*; and Doering, *palatum tergere vis*. With either of these, Orelli appears to be satisfied. Both make *magis* equivalent to *potius quam*. Keightley supposes "a break or aposiopesis," which might have been supplied by such words. Düntzer understands *vescor*, supposing the line to be assigned to the epicure. Heindorf, instead of *quamvis* reads *quam vis*—"which you prefer." For *nil*, Bentley conjectures *nihil*. For *hac*, one MS. gives *haec*, and for *illâ* several have *illam*.

30. For *putet*, several editors read *petere*, which, if adopted, should be explained as the infinitive of surprise and indignation, "to think that you should seek!" and not as governed by *esto*—"suppose." See Notes, Epode 8, 1. *Esto*—"be it so," i e., grant that you are right in preferring the peacock.

31. *Unde datum sentis=unde datum est tibi quod sentis*, or *unde tibi concessum est ut sentias?*—"whence have you got the faculty of distinguishing?" Cp. Persius, v. 121. (*Utrum*) *lupus*, *&c.—hiet*—"whether this perch is gaping from the Tiber or was caught in the sea," i.e., whether this perch which is gaping before you was caught in the Tiber or the sea. *Lupus*, λάβραξ, the *Perca labrax* or *labrax lupus*, "the bass or sea perch" and not, as Rondelet shows, "the pike."

32. *Pontesne, &c—Tusci*—"or was tossed between the bridges, or at the mouth of the Tuscan stream." Epicures professed to tell by the flavour whether a *lupus* had been caught at Rome, at the mouth of the Tiber, or in the sea—the first being thought the best, and the last the worst. *Pontes*—The

Sublician or ancient wooden bridge, and the Senatorian or Palatine, which was of stone. Between these, according to Fea, the *Cloaca maxima* discharged its contents to the gratification of the voracious *lupi*. Some consider *pontes* to refer to the Sublician and Fabrician bridges, and others to the Sublician and Mulvian. *Jactatus* is usually understood to relate to the action of the stream, but may it not allude to that of the angler tossing it out on the bank?

33. *Tusci*—The Tiber is styled *Tuscus*, because it rises in Etruria. See Notes, Ode i. 20, 5. *Trilibrem mullum*—"a three pound barbel (or mullet)." The *mullus* belonged to the genus *mugil*, and the favourite species was *mullus barbatus*, τρίγλη, Italian *triglia*. Pliny (Hist. Nat. ix. 30) says that the mullet seldom exceeded two pounds in weight. Smaller sizes were not much esteemed (Martial. iii. 45, 5; x. 37, 7; xiv. 97), though the larger brought enormous prices. Martial (x. 31) ridicules a Roman gourmand who purchased one of four pounds for 1300 sesterces. See Notes, Sat. i. 3, 15. Tiberius sold one of five pounds and a half to P. Octavius for 5000 sesterces (Seneca, Epist. 95). The one in Juvenal (iv. 15) weighed six pounds, and cost 6000. Pliny (ix. 31) says Asinius Celer gave 8000 for one in the reign of Caligula, and, on the authority of Licinius Mutianus, speaks of one caught in the Red Sea, which weighed eighty pounds.

34. *In singula, &c.—necesse est*—"which you must divide into small pieces for each of your guests." Cp. Epist. i. 18, 48. Ofella means to insinuate that small mullets would have been much more convenient, and equally nutritious though perhaps not quite so palatable and imposing in appearance.

35. *Ducit*—"leads." *Quo pertinet ergo?*—"to what purpose is it then?" For *quo* one MS gives *quod*, and another *quid*.

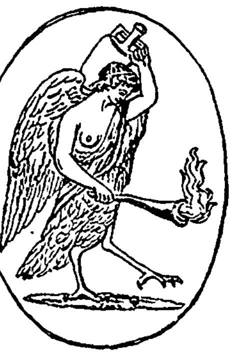
36. *Proceros*—"large," or "full grown." *Scilicet*—"forsooth." *Illis*—"the latter," and in the next line, *his*—"the former," as being the more important. Cp. line 29, and Epist. i. 17, 19.

37. *Breve=parvum*—Cp. Persius, v. 121. Ofella insinuates that the unnatural is preferred as being more rare and costly.

38. Bentley improperly considers this line spurious, as without it the sense is incomplete. Some connect *raro* with *temnit*—"seldom despises;" others with *jejunus*—"seldom (empty or) hungry" = *satur*—"glutted." The former is the more natural construction. For *raro*, Oberlin gives *raro*; and Heindorf *rari*, governed by *jejunus*, in the sense of *cupidus*, as in Justinian, xxxviii. 6, 8. Both are mentioned by Acron. *Vulgaria*—"common food."

39. *Porrectum, &c.—vellem*—The Spondees shew the solemn importance which the gourmand attaches to the things expressed in his wish. With *magnum*, supply *mullum*. *Catino*—See Notes, Sat. i. 8, 92.

40. *Vellem*, ἐβουλόμην ἄν, not βουλοίμην ἄν. *Ait Harpyiis gula digna rapacibus*—"exclaims (lit., the throat) the man with a throat worthy of the ravenous or voracious harpies," who were sent by the gods to devour or contaminate the food of Phineus, the blind King of Salmydessus, in Thrace, as a punishment for his cruelty towards his children by a former marriage. They are said to have been driven into the Strophades by Zetes and Calais, two of the Argonauts. In Homer, they are merely storm-winds personified. The following representation, from a Greek vase, agrees with their description in Virgil, Æn. iii. 210, &c.



At is here an indignant exclamation. See Notes, Epode 5, 1.

41. *Praesentes* is applied to the *Austri* as if they were deities. Cp. Ode i. 35, 2. *Coquite horum obsonia*—"cook (i. e. taint) the dishes of these men."

42. *Pūtet*—"is already nauseous." Observe the oxymoron between this and *recens*—"fresh caught." *Rhombus*, ψῆττα,—See Notes, Epode 2, 50. The best sort was got in the Adriatic at Ravenna, in Gallia Cisalpina. *Mala copia*—"mischievous plenty." *Quando=quandoquidem*.

43. *Cum rapula, &c.—inulas*—"when in its repletion it prefers turnip radishes (lit., little turnips) and pungent elecampanes," to provoke the appetite. *Rapula*—The rape belongs to the genus *Brassica*, Κράμβη—"cabbage or colewort." The proper word for the radish is *raphanus*..

44. *Acidas*—Cp. Sat. ii. 8, 51. *Inulas*—The *inula* is properly the *inula campana*, or *helenium*, ἑλένιον. *Necdum, &c.—regum*—"nor is every kind of homely fare yet driven from the banquets of the rich." See Notes, Ode i. 1, 18; and 4, 14.

45. *Ovis*—See Notes, Sat. i. 3, 6.

46. *Nigris—oleis*—Columella (xii. 48, 49) says that the dark-coloured olives are better than the white for preserving. See Notes, Ode i. 31, 15. *Haud, &c.—infamis*—"it is not so long (about 80 years) since the table of Gallonius, the public crier, was notorious for its sturgeon."

47. *Galloni*—Gallonius was satirized for gluttony by Lucilius. Cp. Cicero, de finibus,

ii. 8: *O Publi, O gurges, Galloni, es homo miser, inquit; Coenasti in vitae nunquam bene, cum omnia in ista Consumis squilla atque acipensere cum decumano.* According to the Scholiasts, it was Gallonius that first brought the *acipenser* into fashion. The best were got at Rhodes They had ceased to be much thought of in the days of Pliny (Hist. Nat. ix. 26). Salmasius derives the name *acipenser* from *acus* and *pesna* or *perna.* The roe of the sturgeon salted and prepared constitutes *caviare. Praeconis*—See Notes, Sat. i. 6, 86. *Erat*—See Notes, Sat. i. 4, 82.

48. *Minus*—"in less abundance *than now.*" Sturgeons were in vogue before turbots and young storks, not because they were more attainable, but because they had been eaten by a man of fashion.

50. *Donec vos auctor docuit praetorius*—"until a man (lit., an authority) of prætorian rank taught you (i.e., gourmands) *to eat them.*" Cp. *Auctor*, Ode i. 28, 14. According to Porphyrion, Ofella alludes to a certain Asinius, or Sempronius Rufus, who is said to have introduced the eating of young storks, and been an unsuccessful candidate for the prætorship. If this is the case, *praetorius* is here used ironically. The Scholiast quotes the following choliambic epigram:—*Ciconiarum Rufus iste conditor! Hic est duobus elegantior Plancis; Suffragiorum puncta non tulit septem. Ciconiarum populus ultus est mortem. Ergo*—"therefore," since such was the influence of Sempronius.

51. *Mergos* (*αἴθυιας*)—*assos*—"roasted sea-gulls." Gulls were too dry and fishy to become fashionable, either roasted or boiled. *Edixerit*—*Edicere*, as a technical term, signifies "to proclaim by an edict of the prætor," and is suggested by *praetorius* in the preceding line. Cp. Epist. i. 19, 10.

52. *Docilis*—"easily taught" *Romana*—Here used ironically. Cp. Epist. i. 1, 70.

53. *Sordidus* (*victus*)—"a mean way of living." *Tenui*—"simple, plain, frugal." *Tenuis victus* = λεπτὴ δίαιτα. *Ofella judice*—"in the opinion of Ofella." Many understand *me* before *Ofella*, as in Ovid, Her. iv. 74, *Pro rigido, Phaedra* (*me*) *judice, fortis erat;* but the instances are not parallel. The poet does not allow Ofella to speak for himself till line 116.

55. *Si te alio pravum detorseris*—"if you will turn yourself awry to another." Some regard *pravum* as an adv. for *prave*—"perversely." Bentley, on the authority of one MS., reads *pravus. Avidienus*—A fictitious name, probably from *avidus*, for an unknown miser, nicknamed *Canis*—"Dog," on account of his impudence and uncleanly habits, as Diogenes has been styled ὁ κύων.

56. *Ex vero dictum cognomen*—"an appropriate nickname," more lit "a nickname given in accordance with truth." For *dictum*, several MSS. give *ductum*—"derived" *Corna*—"cornels," (neut.), the fruit of the *cornus*, "the cornel-tree," (fem.).

57. *Quinquennes oleas*—"olives five years old," and consequently spoiled. Olives are not easily kept good beyond a year. *Est*—*edit*, ἐσθίει, as in Epist. i. 2, 39.

58. *Nisi mutatum*—"until it has (changed or) become sour (*vappa*)." *Parcit*—"hesitates." or "refrains from." *Defundere*—"to broach," i. e., to pour out from the *amphora*, *testa*, or *cadus* into the *crater*, and thence into the *pocula* for drinking. *Diffundere*—The reading of some MSS. denotes "to rack off" from the *lacus* into the *dolium*, or from the *dolium* into the *amphora*, &c. See Ramsay's Antiquities.

59. *Cujus odorem olei*=*oleum cujus odorem*—See Notes. Epode 2, 37; and Cp. Virgil, Æn. i. 573. Some MSS give *oleum. Licebit* (*ut*)—"it shall be granted that," i.e., "even though." See Notes, Epode 15, 19.

60. *Repotia*—"the festival on the day after his wedding," and so called according to Festus and Porphyrion, *quia quasi reficitur potatio.* Acron, on the other hand, says it took place on the seventh day after the marriage, when the young wife paid a visit to her parents. The wedding-day was called *nuptiae*, γάμοι. *Natales*—For the manner in which birth-days were celebrated by the Romans, see Ode iv. 11. *Dierum festos*—A Grecism for *dies festos.*

61. *Albatus*—"arrayed in a newly-whitened *toga*," as was customary on great occasions. *Cornu*—*bilibri*—"from his two-pound horn," i.e., a horn containing a *sextarius*, or about two pints. He was too niggardly to have a cruet *Ipse*—"with his own hands," lest his guests or slaves should be too profuse of his oil.

62. *Instillat*—"he drops," as if it were precious ointment. *Veteris non parcus aceti*—"though he was not sparing of his old vinegar," which was quite cheap, and not unnecessary to correct the taste of the oil. Some, unwilling to allow the poor man even the appearance of liberality in anything, make *veteris* denote "stale" or "flat;" and for *parcus*, Gesner, on the authority of one MS., substitutes *non largus.*

64. *Utrum*—"which:" Gallonius the epicure, or Avidienus the miser. *Hac urget lupus, hac canis*—"on the one side presses the wolf, on the other dog," and consequently it is not safe to turn to either. *Lupus* has reference to the course followed by the glutton; *canis* to that pursued by Avidienus. *Aiunt*, τὸ λεγόμενον,—"as the saying is," or "according to the proverb." Some MSS. give *angit* in agreement with *causa.*

65. *Mundus erit*—"he (i.e., *sapiens*) will be handsome." *Quâ* (=*quatenus*) *non offendat sordibus*—"as far as not to give offence by acts of shabbiness (or uncleanness)." For *qua*, some MSS. give *qui*; and for *sordibus*, some give *sordidus Atque, &c.*—*miser*—"and wretched in his mode of living (lit., in neither direction), neither one way nor t'other," i.e., he will be neither mean nor extravagant. *Cultus* is here the Greek genitive of relation, as may be seen from the cæsura, and not governed by *partem*, as some would have it, who take *miser*

in the sense of *nimius*. For *cultus*, one MS. gives *cultu*.

67. *Albuti*—Whether this is the same Albutius as the one in Sat. ii. 1, 48, is uncertain. Some MSS. give *Albuci*. *Dum munia (eis) didit*—"while he is prescribing their respective duties," at table. The tyrannical old man appears to have punished, or threatened to punish, his slaves before, lest, as the Scholiast says, he might not have leisure to do so after they had deserved it! *Didit* (from *dis* and *do*) is a poetical word frequently used by Lucretius, and nearly equivalent to *dividit* or *distribuit*. Some MSS. give *addit*.

68. *Simplex*—"plain, unsophisticated," or "good-humoured." *Unctam—aquam*—"greasy water," to dilute their wine. Cp. Sat. ii. 4, 78.

69. *Praebebit*—See Notes, Sat. i. 4, 88. *Hoc*—"such simplicity," and indifference to the common decencies of life.

70. *Victus tenuis*—"a spare diet." With *quae* and *quanta*, supply *bona*—"advantages."

71. *Variae res ut noceant homini*—"how hurtful a variety of dishes is to a person."

72. *Memor illius escae*—"by remembering that sort of food."

73. *Simplex*—"when it was (plain or) unmixed." *Olim*—"in former days," before you learned to be luxurious. See Notes, Ode iv. 4, 5. *Tibi* (A Dativus Ethicus) *sederit* (*in stomacho*)—"stayed on your stomach;" lit., "stayed on the stomach for you." *Sederit* is here from *sedeo*, not from *sido* as some would have it. *Simul*=*simul ac*.

74. *Miscueris*—The last syllable is lengthened by cæsura, as in *sedis*, Sat. ii. 3, 1. *Conchilia*—"shell fish," or "oysters."

75. *Dulcia*—"the sweets," or "the sweet juices." *Tumultum*—"a disturbance."

76. *Lenta—pituita*—"the viscid mucus." *Pituita*, a *ditrochæus*, is here, as in Epist. i. 1, 108, to be scanned as a trisyllable.

77. *Coena—dubia*—"a perplexingly inviting (lit., a doubtful) banquet," i.e., a banquet where there are so many delicious dishes that the guest hesitates which he should prefer. Cp. Terence, Phormio, ii. 2, 28. P. *Coena dubia apponitur.* G. *Quid istuc verbi est?* P. *Ubi tu dubites, quid sumas potissimum.* *Desurgat*=*surgat ve.* *Quin*=*quinetiam*—"nay, more."

78. *Hesternis vitiis*—"yesterday's excesses." Cp. line 21. *Praegravat*—"weighs down." *Una* (*cum se*).

79. *Affigit* (προσηλοῖ), &c.—*aurae*—"fixes to the ground a portion of the divine essence," i. e., his soul. Cp. Psalm xliv. 25; and cxix. 25. The Epicureans, as well as the Pythagoreans and Stoics, believed the souls of men to be emanations of the Deity. For *affigit*, some MSS. give *affligit*—"dashes down to." The latter, though defended by Bentley, is inconsistent with *praegravat*.

80. *Alter*—"the one," i.e., the temperate man, is opposed to *tibi*, in line 86, which refers to the *gourmand*. *Dicto* (=*quam dici potest*) *citius curata membra*—"their soon-fed limbs," more lit., "their limbs cared for sooner than it can be told." *Curare corpus*, is "to take a light supper." With *dicto citius*, compare *dum loquimur*, Ode i. 11, 7, and our colloquial phrases, "sooner than tongue can tell," and "no sooner said than done." The phrase occurs also in Virgil, Æn. i. 142. Some, with Acron, make it modify *surgit*, and others connect it with *dedit*. *Sopori*—*Sopor* and *somnus* are frequently confounded by the poets.

81. *Praescripta (ei) ad munia*—"to the duties of his station," lit., "to the duties allotted to him."

82. *Hic tamen*—"yet even he." *Ad melius*—"to better cheer." *Transcurrere*—"to have recourse." *Quondam*=*quodam tempore*, or *aliquando*. See Notes, Ode ii. 10, 17.

84. *Tenuatum*=*attenuatum*, or *extenuatum*—"emaciated." *Ubique*=*et ubi*. Some editions have *ubire*, but without authority.

86. *Tibi quidnam accedet ad istam—mollitiem*—"what will be added by you to that soft indulgence?"

87. *Puer*—"while young." *Praesumis*, προλαμβάνεις—"you are now anticipating," before the arrival of either sickness or old age. *Seu*—"if either."

88. *Dura valetudo*—"ill health." *Tarda*—"enfeebling."

89. *Rancidum*—"rank," or "high flavoured." *Antiqui*—"the ancients," i. e., "our hospitable forefathers." *Nasus*—"smell," lit., "nose."

90. *Sed credo hac mente, quod*—"but I presume with the intention that." *Credo* is not here used ironically, as some would have it. Cp. Sat. ii. 3, 88.

91. *Tardius*—"later than usual," or rather, "too late for anything to be dressed for him." *Vitiatum*—"tainted as it was." *Commodius*—"with more propriety."

92. *Integrum*=*recentem*—"entire," i. e., "fresh," or "sweet," and not =*totum*—"entire," or "all."

93. *Tellus—prima*—"the primitive earth," or "the early ages." Cp. Sat. i. 3, 99; and 5, 42.

94. *Das aliquid famae* (=*bonae famae*)—"do you give anything for (i.e., if you have any regard for) reputation." *Carmine gratior*—"more agreeably than song," i.e., than either music or verse. Porphyrion ascribes the idea to Antisthenes, the philosopher, who, "*cum vidisset adolescentem luxuriosum acroamatibus deditum, ait: Miserum te, adolescens, qui nunquam audisti summum acroama, laudem tuam!* Cp. Xenophon, Mem. ii. 1, 31, τοῦ δὲ πάντων ἡδίστου ἀκούσματος, ἐπαίνου σεαυτῆς, ἀνήκοος εἶ; and Cicero, pro Archia 9, *Themistoclem dixisse aiunt, cum ex eo quaereretur, quod acroama aut cujus vocem libentissime audiret;* "*ejus, a quo sua virtus optime praedicaretur.*"

95. *Occupet*—Some MSS. give *occupat*—See Notes, Ode i. 1, 3.

96. *Una cum damno*—"along with ruin of property."

97. *Iratum patruum*—The severity of paternal uncles was as proverbial as that of

stepmothers (*novercae*). Cp. Ode iii. 12, 3; and Sat. ii. 3, 88. *Te tibi iniquum*—"you angry with yourself."

98. *Deerit* is here a dissyllable by synaeresis. Cp. Sat. i. 9, 56; and ii. 1, 17. *Deerit* (*tibi*) *egenti*—"will be wanting to you in your destitute condition," i. e., "you will be so destitute as not to get."

99. *As, laquei pretium*—"an *as*, the price of a rope," to hang yourself, and so put an end to your misery. Cp. Lucian, Tim. 20, ὀβολὸν ὥστε πρίασθαι βρόχον. Plautus, Pseud. i. 1, 86, allows a *drachma* for this benevolent object. *Inquit*—Cp. Sat. i. 4, 79. *Trausius*—An unknown spendthrift with scanty means

100. *Jurgatur*=*objurgatur*, or *vituperatur*. *Ego*—Go, read such lectures to Trausius, *I* am too rich to need them. *Vectigalia*—properly "public revenues;" here, as in Ode iii. 16, 40, "private resources."

101. *Amplus* = *satis amplus*—"large enough." *Ergo*—"well," though you have.

102. *Quod superat* (=*superest*)—"your superfluous resources." *Melius quo* (=*in quod*)—"better object on which."

103. *Indignus* = *non dignus egestate*, or *indignus qui egeat*—"without deserving it." Cp. *Immeritus*, Ode iii. 6, 1, and οὐκ ἄξιος in Greek.

104. *Improbe*—"you insatiable (or wicked) man."

105. *Tanto emetiris acervo*—One MS. gives *e tanto metiris acervo*, as in prose.

106. *Nimirum*, δηλονότι—"no doubt," is ironical. *Recte tibi semper erunt res*—"things will always be well with you" Such is the language of him who trusts in riches. Cp. Psalm x. 6. For *recte tibi*, some MSS. give *tibi recte*, and one has *tibi rectae*. For *erunt*, N Heinsius conjectures *eunt*, which is adopted by Bentley. Cp. line 120, and Sat. ii. 8, 19

107. *Posthac*—"hereafter," if you experience a reverse of fortune. *Uterne*—See Notes, Sat. i. 10. 21.

108. *Casus dubios*—"critical emergencies." Cp. Ode iv. 9, 36.

109. *Pluribus*—"to very many wants," lit., "to more things," than he should have done. *Assuerit*=*assuefecerit*. Cp. Sat. i. 4, 105. *Mentem* (*superbam*) *corpusque superbum*—"his proud spirit and pampered body." Cp. Sat i. 3, 180.

111. *In pace*—"in time of peace." *Aptarit idonea bello*—"has fitted on (or prepared) things suitable for war" Peace and war are here metaphorically used for prosperity and adversity.

112. The following four lines are all in this Satire that avowedly express the sentiments of the poet. *Quo magis*=*ut eo magis*. *His*—"these precepts," of Ofella. *Puer*—*ego parvus*—"when I was a little boy."

113. *Integris opibus*—"his resources when unimpaired." The penult of *integris* is here long, as in Lucretius, i. 926, and Virgil, Ecl 4, 5. *Latius*—"more freely," or "more profusely." One MS gives *lautius*, and N. Heinsius conjectures *laetius*.

114. *Accisis*—"when they are diminished," lit, "cut up." *Metato*—"measured out by the public surveyor (*metator*)," for the veteran Umbrenus, B.C. 42, after the proscription of the triumvirs, Octavianus, Antony, and Lepidus. Cp. Virgil, Ecl. 9. 2, &c; and Propertius iv. 1, 130.

115. *Cum pecore, &c.*—*colonum*—*narrantem*—"the stout-hearted (lit. farmer by rent) tenant-farmer, surrounded with his cattle and children talking thus." See Ode i. 35, 6; and Epist. ii. 1, 139.

116. *Non*—*temere*—"without consideration"=*non facile* or *raro*. *Luce profesta*—"on a working day." See Notes, Ode ii. 3, 6.

117. *Olus*—Cp. Sat. ii. 1, 74; and 6, 64. *Fumosae cum pede pernae*—"with the foot of (i.e., with the dry and inferior part of) a smoked bacon-ham."

118 *Longum post tempus*—"after a long absence"

119. *Operum* (*mihi*) *vacuo*—*per imbrem*—"on a rainy day," when I was disengaged from work. Many take *per* here in the sense of *ob*, "in consequence of," rather than in that of "during."

120. *Bene erat* (*nobis*)—"we (feasted or) regaled ourselves," lit., "it was well with us." Cp. Sat. ii. 8, 18.

121. *Pensilis uva*—"a cluster of dried grapes," lit, "a grape, hung up to dry." *Uva*, *nux*, and *ficus* are here used collectively, though they imply more frugality than *uvae*, *nuces*, and *ficus* would have done. *Secundas*—*mensas*—"the dessert." See Notes, Ode iv 5, 31.

122. *Cum duplice* (=*bifida*) *ficu*—"with split figs," probably the ἰσχάδες αἱ δίχα ἰσχισμέναι of Aristotle. From Palladius (iv. 10, 35), it appears that figs were split in order to be dried and then potted in pairs, with their pulpy sides in contact, to preserve their softness Some, however, consider that the poet here refers to a large fig termed *marisca*, which was double the usual size.

123. *Post hoc*—"after this," i.e., after, and not during dinner. Cp. Seneca, Epist. 122, *Post prandium aut coenam bibere vulgare est; hoc patres familiae rustice faciunt et verae voluptatis ignari*. *Ludus erat* (*nobis*)—"we had a game," or "we amused ourselves." *Culpa potare* (=*potandi*) *magistra*—"a fault being the mistress of the drinking," i.e., and either earned or *forfeited* a cup, according to our dexterity, without any of your modern symposiarchs See Notes, Ode i 4, 18. This is a much disputed passage. Many take *potare* out of its connection with *magistra*, and make it depend upon *ludus erat*, as if their principal pastime consisted in tippling. This, however, being inconsistent with the character of Ofella, some of these translate *culpa*—*magistra*—"all excess prohibited," or, "but so as to avoid excess," though, taken thus, the words denote the very opposite. Lambinus conjectures *cuppa*. Bentley suggests both *cupa* and *nulla*, and the former in the sense of *copa*. N. Heinsius proposes *pulpa*, and Kirchner *pulso potare magistro*.

124. *Venerata*—"after being entreated, prayed to, or worshipped." Cp. Virgil, Æn. iii. 4, 60. See Notes, Ode i. 1, 25; and Cam. Sec. 49. After *venerata*, supply *ut*. *Ita*, like *sic*, frequently introduces a prayer. Cp. Ode i. 3, 1; and Cicero, ad Fam. x 12, 1. *Ita te victorem complectar*. *Culmo surgeret alto*—"that she might rise on a lofty stem." The goddess is here by metonymy for the corn. Cp. Sat i 5, 74.

125. *Explicuit*—"she smoothed out," lit., "unfolded." Cp. Ode iii 29, 14; and in Greek, χαλᾶν τὸ μέτωπον. *Seria*—"the grave looks."

126. *Tumultus*—"disturbances or commotions," and consequently "confiscations."

127. *Hinc*—"from our present comforts." *Quanto parcius* (= *minus*)—*nituistis?*—"how much more sparingly have you fared?" Cp. Epist. i 4, 15.

128. *Ut=ex quo tempore*—"since." *Novus incola*—"the new occupant," Umbrenus.

129. I call him "occupant," not "owner," says Ofella. *Nam*—"for." *Propriae telluris herum*—"owner of the land in perpetuity." See Notes, Ode ii. 2, 22; and Cp. Ovid, Met. vi. 350.

131. *Nequities* (*ipsius*) *aut vafri inscitia juris*—"his mismanagement or his ignorance of the subtle law." Cp. Sat. ii. 5, 34.

132. *Postremum*—"in the end." Some MSS. give *postremo*. *Vivacior*—"more long-lived," or, "out-living him." Cp. Sat. ii. 1. 53.

134 *Erit nulli proprius*—"will be in perpetuity to no man." For *erit*, some MSS. give *erat*, joined with *dictus*. *Cedet in usum*—"will come to be used (or enjoyed)." For *cedet*, some MSS. give *cedit*.

* * *

SATIRE III.—A fictitious dialogue between Horace and Damasippus on the Stoical paradox, that all except the wise are insane (*omnes stultos insanire*, or ὅτι πᾶς ἄφρων μαίνεται). See Notes, Sat. i. 3, 121.

This Damasippus is probably the one mentioned by Cicero (ad Fam. vii. 23), as a connoisseur in statues, from whom he commissions Atticus to buy a garden on which he might erect a shrine in honour of Tullia (ad Att. xii. 29, 33). He is here represented as having squandered his fortune on works of art; and having nothing to do but attend to the affairs of others, intruded upon the poet when he had retired to his Sabine Villa to escape the noise of the Saturnalia, probably in B.C. 33 or 32 Cp line 180 with 185. He begins by upbraiding the poet with laziness in writing; and, after telling how he had been converted to Stoicism by the learned Stertinius when he was about to drown himself, and proving the insanity of those addicted to ambition, avarice, luxury, and superstition, he concludes by an attack on the poet's extravagance and effeminacy.

1. *Sic*—Some MSS. give *si*. *Scribis*—The last syllable is lengthened by caesura, as in Sat. ii. 2, 47. Bentley prefers *scribes—quid fiet?* on the authority of two MSS.

2. *Membranam*—"parchment," or "vellum;" styled also *pergamena*, from being invented at Pergamos, in the N.W. of Asia Minor, and seldom used in consequence of its expense, except for important compositions, which were usually first written on waxed tablets or on palimpsest (πάλιν, ψηστός). Cp. Ars Poet., 389. Paper (*charta*), made of the inner bark (*liber*) of the *papyrus*, was more extensively employed. For its eight varieties, and the way in which it was made (*texta*), see Ramsay's Antiquities. *Scriptorum quaeque retexens*—"tearing up all you have written." Cp. Sat. i. 4, 106. Some take *retexens* in the sense of *recensens*—"revising," and others think the metaphor derived from the weaving of cloth rather than the making of paper.

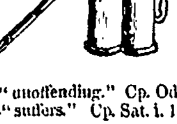
3. *Vini somnique*—Greek genitives of relation, as in Sat ii. 2, 66 *Benignus*—"indulging in." Cp. Epist. i. 7, 42.

4. *Nil dignum sermone*, οὐδὲν λόγου ἄξιον—"nothing worth speaking about." *Quid fiet?*—"what is to be done," i.e., will you write or not? *At* (=*attamen*) *ipsis Saturnalibus huc fugisti*—"but perhaps you will say you have fled hither even from the Saturnalia," to devote yourself to study and writing. For *at*, most MSS. give *ab*.

5. *Saturnalibus*—The *Saturnalia*, Κρόνια, or great festival in honour of Saturn, the deity of the golden age, was celebrated on the 17th of December (xvi. Kal. Jan.), with extravagant mirth and revelry. Two days were added by Augustus, and two more by Caligula. Cp. Sat. ii. 7, 4. *Sobrius ergo*—"well, then, while you are sober."

6. *Dignum promissis*—"worthy of the expectations you have raised." Cp. Ars Poet., 138. *Nil est* (*tibi*)—"you have nothing," to say.

7. *Culpantur*—"are blamed," as "bad workmen have always bad tools." *Calami*—"the pens" were of reed, sharpened and split at the point. The following representation of a reed pen (*calamus* or *arundo*) and an inkstand (*atramentarium*) is from a Pompeian painting. *Immeritus*—"innocent," or "unoffending." Cp. Ode i. 17, 28. *Laborat*—"suffers." Cp. Sat. i. 10, 71, with



Persius, i. 106, *Nec pluteum caedit nec demorsos sapit ungues.*

8. *Iratis natus paries dis atque poetis*—"born when gods and poets were enraged," and consequently destined to be abused. Cp. Sat. i. 5, 98; and ii. 7, 14. For *natus* in this sense, see Ode i. 27, 1. *Atque poetis* is added παρὰ προσδοκίαν, "unexpectedly," as a joke.

9. *Atqui, &c.—tecto*—"and yet you had the appearance of one that threatened many fine things, if once your little villa should receive you disengaged from other pursuits, beneath its comfortable roof." *Minantis*=*pollicentis, promittentis.* Cp. Epist. i. 8, 3; and the Greek ἀπειλεῖν.

10. *Si*=*siquando*, or *ubi primum. Vacuum*=*otiosum.* Cp. Ode i. 32, 1. *Tepido*—The poet was impatient of cold. Cp Epist. i. 7, 10, &c. *Cepisset* = *recepisset. Tecto*—Bentley conjectures *lecto.*

11. *Quorsum* (=*quo versum*) *pertinuit?*—"what purpose has it served?" (*Te*) *stipare, &c.—Archilocho*—"that you have packed (or stuffed) Plato on Menander, and Eupolis on Archilochus." The poet's favourite authors are here, by metonymy, put for their works. Cp. Epist. ii. 1, 57; Sat. i. 4, 1; Epode 6, 13; and Epist. i. 19, 28.

12. *Educere*—"that you have escorted (or brought along with you)," from town, is the technical term. Cp. Sat. i. 6, 101. *Tantos* — "such great." Acron applies the epithet to the volumes, Orelli to the authors. It includes both.

13. *Invidiam, &c.—relicta?*—"are you attempting to allay odium by abandoning industry?" *Invidiam*—"the odium," occasioned by his Satires and Epodes. *Virtute* is here opposed to *desidia* in line 15.

14. *Contemnēre miser*—"you will only be despised as a wretch." *Improba*—"deceitful." *Siren*—Cp. Epist. i. 2, 23.

15. *Quidquid* (*laudis*) *vita meliore parasti*—"all the reputation which you acquired in your better (or more active) period of life."

16. *Ponendum*=*deponendum est*—"must be laid aside." *Di, &c.—tonsore*—The poet's reply. *Te—verum, &c.—tonsore*—"favour you with a barber, in return for your sound advice." A long beard was one of the characteristics of the Stoic and Cynic philosophers. Cp line 35; and Sat. i. 3, 133. The poet, by affecting ignorance of Damasippus's conversion, elicits an explanation, and, at the same time, ironically intimates that the sooner he quits his new profession the better.

18. *Postquam omnis res* (*familiaris*), *&c.—fracta est*—"since all my own fortune has been wrecked (or smashed) at the middle Janus," or as we might say, "at the Exchange." There were three arched entrances, or arcades, into the Roman Forum—one at each extremity, and one in the middle—and respectively called *Janus summus*, or *superior*; *Janus imus*, or *inferior*; and *Janus medius.* The last was on the north, and the rendezvous of brokers (*argentarii*) and public money-lenders (*mensarii*). Cp. Epist. i. 1, 54; 20, 1; Cicero de Off. ii. 25; and see Notes, Ode iv. 15, 9. *Aliena negotia curo*—"I attend to other people's business." Those who have mismanaged their own affairs generally act as if they fancied that they had a right to manage other people's!

20. *Excussus propriis* (*negotiis*)—"having been thrown out of my own." The metaphor in *fracta* and *excussus* may be explained, either with reference to a ship or a chariot. *Olim*—"formerly." See Notes, Ode iv 4, 5. *Nam*, in poetry, is frequently used, like *enim* in prose, after the first or second word of its clause. Cp. line 41, and 302; Ode i. 18, 3; Epode 14, 6; 17, 45; and Sat. ii. 6, 78. Here it introduces an explanation, as in Epode 14, 6, and Epist. i. 1, 76. *Quaerere* = *inquirere*—"to hunt for." Supply *aes* = *aeneum vas*—"the bronze vessel," or "foot-bath," ποδανιπτήρ or ποδανίπτρα. See Notes, Epode 2, 37; and Sat i. 3, 90.

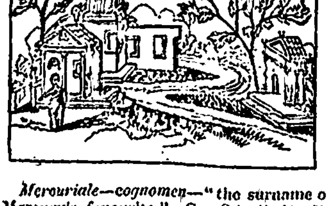
21. *Quo—aere*—"in which." *Vafer ille*—"the ingenious (or crafty) and celebrated." *Sisyphus*—The son of Æolus, and reputed founder of Corinth. Cp. Ode ii. 14, 20; and Hom. Il. vi. 153, Σίσυφος,—ὃ κέρδιστος γένετ' ἀνδρῶν.

22. *Sculptum infabre* (opposed to *affabre*—"cut unskilfully (or in an unworkmanlike manner)." *Fusus durius* (opposed to *mollius*—"cast too roughly."

23. *Callidus, &c.—millia centum* (*sestertium* or *nummum*)—"being a connoisseur, and used to put (i.e., either give or ask) a hundred thousand sesterces (about a thousand pounds) for a famous (lit., for this) statue." See Notes, Sat. i. 3, 15.

24. *Mercarier*—An archaism for *mercari. Unus*—"I was the only one who." Cp. Sat. ii. 6, 57.

25. *Cum lucro*—"with a profit." *Frequentia—compita*—"the crowded thoroughfares," where auctions were held. Cp. Cicero de leg. Agr. i. 3. *Compitum* (from *con* and *peto*) is properly a place where two or more roads meet, either in town or country; a crossing, and hence a place of public resort. See Notes, Sat i. 9, 59. Shrines in honour of the *Lares Compitales* were frequently erected in the centre, as in the following cut, from a Pompeian painting.

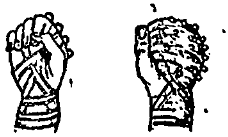


Mercuriale—cognomen—"the surname of Mercury's favourite." Cp. Ode ii. 17, 29. *Novi, &c.—illius*—"I know that, and am surprised that you are cured of such a (lit., disease) mania," says the poet. *Morbi* is a Grecism for an ablative. See Notes, Ode ii. 9, 17.

27. *Morbi purgatum—illius*=καθαρθέντα τῆς νόσου. Horace alludes to the antiquarian mania under which Damasippus had laboured. *Atqui*—"why."

28 *Ut solet, &c.—dolore*—"as is wont to happen, when the pain of the afflicted side or head passes into the stomach." *Cor*, like καρδία, frequently denotes the stomach. Cp. line 161. Damasippus conveys the idea, that his antiquarian fit was converted into a philosophical one, just as pleurisy sometimes changes into a cardiac affection.

30. *Ut, &c.—urget*—"as it is when a well known lethargic person becomes boxer, and attacks his physician." Extremes often meet. Cp. Sat. i. 2, 24. The *pugil* (πύκτης) was armed with the *caestus*, or boxing gauntlets.



31. *Dum ne quid simile, (facias) huic, esto ut libet (tibi)*—"be as mad as you please," says Horace, "provided you do not do anything like that to me." *Huic (medico)* refers to the poet. Some improperly apply it to the frenzied patient (*lethargico*). It may, however, designate the extravagant conduct of the latter. *O bone*, (ὦ 'γαθέ, ὦ λῷστε, or ὦ φέριστε,) &c.—*insanis et tu*—"don't deceive yourself, my good fellow, even you are mad," however wise you may think yourself.

32. *Prope omnes*, σχεδὸν πάντες, ὡς ἔπος εἰπεῖν—"almost all," i.e., all except the stoical sage. See Notes, Sat. i. 3, 77.

33. *Quid—veri*—Cp. Sat. i. 1, 44. *Stertinius*—Cp. Epist. i. 12, 20, where Acron says he wrote 220 books, in Latin, on the doctrines of the Stoics. *Crepat*—"inculcates." Cp. Ode i. 18, 5; Epist. i. 7, 81; and Ars Poet., 247. *Unde*=*a quo.*

34. *Descripsi*—"I wrote down." *Haec*—"the following." *Quo, &c.—barbam*—"when, after having consoled me, he bade me cultivate a learned beard," i.e., bade me turn Stoic. See Notes, Sat. i. 3, 133. Doering erroneously joins *me* with *sapientem*=*me futurum philosophum.* Cp. πωγωνοτροφεῖν, ἐκ πώγωνος σοφός, and Virg. Æn. vii. 301.

36. *Fabricio—ponte*—The Fabrician bridge, now *Ponte Quattro Capi*, connected the Insula Tiberina with the Prata Flaminia, at the foot of the Capitoline. It was of stone, and built B.C. 62, by L. Fabricius, who was then (*curator viarum*) inspector of roads. The bridge on the opposite side was called *Pons Cestius*, or *Gratianus*, now *Ponte S. Bartolomeo;* and the island itself, from its position, was said to be *inter duos pontes.* *Non tristem*—"in good spirits," or "no longer melancholy."

37 *Male re (familiari) gesta*—"my business having been unsuccessfully managed." *Bene*, or *recte rem gerere*, is to be "successful in business." *Operto—capite*, ἐγκαλυψάμενος—"with my head covered," as was usual with those who devoted themselves to death. Cp. Plato, Phæd., § 155; Xen. Cyr. viii. 7, 28; Suet. Cæs. 82; and Livy, viii. 9, and iv. 12.

38. *Dexter* (=*propitius*, or *faustus*) *stetit*—"stood at my right hand," like a guardian angel. See Notes, Ode iii. 26, 5. *Cave*—Cp. Sat. ii. 5, 75, and Epist. i. 13, 19. The *e* in *habe, jube, mane, tace, vale*, and *vide*, is likewise sometimes found short, particularly in the comic poets. After *cave*, supply *ne.* *Faxis* is the contracted form of *feceris.* In the future perfect indicative, and perfect subjective, *r* and *s* appear to have been originally interchangeable, in the first, second, and third conjugations. Thus, from *fecesis* would come (*fecsis*) *fexis* or *faxis.*

39. *Pudor—malus*, δυσωπία; in French, *mauvaise honte*—"false modesty." For *angit*, many MSS. give *urget.*

40. *Qui—vereare*—"inasmuch as you are afraid." *Insanus*—Cp. line 48.

43. *Quem (cunque). Mala*—"mischievous." Observe that the *a* is not lengthened before *st.* Cp. Sat. i. 2, 30.

44. *Porticus*—The στοὰ ποικίλη, or picture gallery, in which Zeno and his successors taught at Athens, and from which they derived the name of Stoics. Cp. Sat. i. 3, 127. *Grex*—"the sect," or "school." Cp. Epist. i. 4, 46.

45. *Autumat*—"pronounce," or "affirm," not merely "deem," or "consider." *Formula*, κανών—"definition." *Tenet*, κατέχει=*amplectitur*—"comprehends."

48. *Velut*—"just as it is." *Passim*=*huc et illuc.* Cp. Ovid, Met. i. 57.

50. *Unus utrique error* (*est*)—"both are equally mistaken," inasmuch as they are both out of the right path; lit. "there is one error to both parties." For *utrique*, some MSS. give *utrisque.* Cp. Sat. i. 8, 25.

51. *Variis illudit (eos) partibus*—"they are misled (lit., it misleads them) in different directions." *Hoc—modo*—"in this way," i.e., not to a greater degree, but only in a different way.

52. *Nihilo ut, &c.—caudam trahat*—"that he who laughs at you, being not a whit wiser himself (lit., draws a tail), is laughed at by others."

53. *Caudam trahat*—Porphyrion considers the metaphor to be derived from the custom which mischievous boys had of attaching tails to the backs of those whom they wished to ridicule.

54 *Nihilum metuenda timentis*—"which dreads things that are not at all worthy of being dreaded." *Nihilum* is sometimes

used, adverbially, for *nihilo*. *(Adeo) utqueratur*—"so that it complains."

56. *Alterum (genus stultitiae). Huic varum (=diversum)*—"the opposite of this."

57. *Ignes—fluviosque*—Cp. Sat. i. 1, 39, and Epist. i. 1, 46. *Ruentis*—"that rushes." *Clamet=etiamsi clamet. Amica* should be taken as an adjective, with *Mater*, and not, as Fea and others would have it, as a substantive, denoting "his mistress."

58. *Cognatis*—For the difference between *cognati* and *agnati*, see Ramsay's Antiquities.

59. *Serva (te)*—"beware," or "take care of yourself."

60. *Quam (audivit) Fufius, &c.—clamantibus*—"than *did* Fufius, in a state of intoxication, once, when he outslept Iliona (i.e., when he acted the part of Iliona asleep, by sleeping himself), while 1200 Catieni were shouting, *Mater te appello*." According to Stertinius, the confirmed fool is as deaf to the remonstrances of his best friends, as this Fufius was to the shouts of an indignant audience in the theatre. Nothing further is known of either Fufius or Catienus.

61. *Ilionam*—Iliona (or Ilione) was the daughter of Priam and Hecuba, and wife of Polymnestor (or Polymestor), king of the Thracian Chersonese, to whom she bore a son, named Deiphilus (or Deipylus). During the Trojan war, she was intrusted, by her father, with the care of his youngest son, Polydorus; and, in order to insure his safety, she brought him up as her own son, and her son as her brother. When the war was over, the Greeks, anxious to destroy the race of Priam, bribed Polymnestor with the promise of Electra, daughter of Agamemnon and Clytemnestra, in addition to a large amount of gold, if he would kill Polydorus. Polymnestor was thus led to kill his own son, and was himself killed by Polydorus and Iliona. On this story, Pacuvius founded his tragedy of Iliona, which is similar in plot to the Hecuba of Euripides. *Edormit*—Some, with Porphyrion, regard this as the contracted perfect; others, with Orelli, as the present. *Mille ducentis* is here used indefinitely for a very large number of the audience. Some, as if 1200 were far too small a number for the purpose, would have the words to mean 200,000, in violation of the ordinary rule for translating numerals when the larger comes before the smaller.

62. *Mater, te appello*—The couplet has been preserved by Cicero, Tusc. Disp. i. 64, 106, *Mater, te appello quae curam somno suspensam levas, neque te mei miseret; surge et sepeli natum.* Instead of continuing to sleep when the ghost of Deiphilus was entreating the right of burial, Fufius should have started up exclaiming for Iliona, *Age, adsta, mane, audi, iteradum eademmet ista mihi* (Cicero, Acad. ii. 17, 88). *Huic, &c—(te) docebo*—"I will show you that the whole crowd of mankind (i.e., all except the sage) are mad in a way like this."

63. With *similem*, supply *errorem*, which comes after *insanire*, as an accusative, of cognate meaning. Cp. Epist. i. 1, 101.

65. *Integer, &c.—creditor*—"the creditor of Damasippus *is* sound in intellect." This is the punctuation adopted by Düntzer, Orelli, and Dillenburger. Most editors, however, put a point of interrogation after *creditor*. The statement is ironical, and its absurdity is proved indirectly by what follows. *Integer—mentis*—See Notes, Ode i. 22, 1. *Esto*, ἔστω—"suppose he is," or "be it so," and let us see the consequences of such an admission.

66. *(Id) quod nunquam reddas mihi*—"something which you are not to repay me."

67. *Magis=potius. Excors*, ἄφρων, or ἔκφρων—"silly."

68. *Rejectâ=repudiatâ. Praesens=propitius*—Cp. Sat. ii. 2, 41. *Mercurius* is here the Greek Ἑρμῆς κερδῷος, or ἐριούνιος. *Fert=effert.*

69. *Scribe decem (tabulas dictatas) a Nerio*—"write ten bills, (or obligations,) according to the form prescribed by Nerius. 'Tis not enough: add a hundred (lit., of the knotty Cicuta) of Cicuta's, who is well skilled in tying knots: add a thousand (lit., chains) bonds." The whole will not be sufficient if the debtor has nothing to lose. *Scribe*—Cp. Luke xvi. 6. After *decem*, some supply *sestertia*, and not *tabulas, syngraphas*, or *chirographa*, though *decem* appears to be evidently in apposition with *centum*. *A Nerio*—In some MSS. the preposition is omitted. The form of a Roman I.O.U. was *L. Titius scripsi me accepisse a P. Maevio, &c.*—Dig. xii. 1, 40. Nerius and Cicuta were two crafty usurers. The latter is again mentioned in line 175, and is here understood to be different from Perillius, who lends the money, in line 75. The Scholiast makes them the same, and says that Perillius was nicknamed Cicuta (hemlock) on account of his harshness.

70. *Nodosi*—Orelli explains this epithet as "well skilled in all the knotty points and quirks of the civil law." Cp. Juvenal, viii. 50, *Qui juris nodos et legum aenigmata solvat.*

71. *Proteus*—The rascally debtor is aptly compared to Proteus, who could turn himself into any shape, unless he was firmly bound. Cp. Hom. Odyss. iv. 384, &c., and Virg. Geo. iv. 387 and 391, &c.

72. *Rapies in jus*—Cp. Sat. i. 9, 77. *Malis ridentem alienis*—"laughing with another's cheeks," i.e., "forcing a laugh at your expense." *Alienis* being understood to refer to the creditor, some would have it to mean "laughing immoderately," i.e., "laughing as if his cheeks (or jaws) were not his own." The expression, however, is not known to occur elsewhere in Latin, and is evidently borrowed from Hom. Odyss. xx. 347, Οἱ δ' ἤδη γναθμοῖσι γελοίων ἀλλοτρίοισιν, where Penelope's suitors are represented as laughing with cheeks unlike their own; or as forcing a laugh, when they did not wish to appear chagrined. Cp. *vultu—invito*, Ode iii. 11, 21. *Mala*, the "cheek," or "jaw," has the

first syllable long; *mala*, "misfortunes," short.

75. *Putidius* (*quam tuum*), *&c.—possis*—"believe me, the brain of Perillius, who lends you money, which you can never repay, is more unsound than yours." Perillius appears to have been a noted usurer.

76. *Dictantis* here refers to the creditor's dictating to the debtor the form of the written obligation for repayment. As *scribere* is "to write a bond," and hence "to borrow," so *rescribere* is "to cancel what has been written," and hence "to repay." See Notes, Ode iii. 29, 64.

77. Stertinius having thus disposed of Damasippus, now proceeds to demonstrate the insanity of the votaries of avarice (82-159), ambition (160-223), luxury (224-280), and superstition (281-295). *Togam—componere*—"to adjust your dress comfortably," so that you may give your undivided attention.

81. The caesura indicates that *vos* should be taken with *adite*. *Ordine*—"in succession."

82. *Hellebori*—Hellĕbŏrus niger, black hellebore, or Christmas rose, called also melampodium, and veratrum, from the black appearance of the root, was regarded by the ancients as a specific for madness, &c. Cp. Epist. ii. 2, 137, and Pliny. Hist. Nat. xxv. 5. *Helleborus* (Ἐλλιβόρος) was also sometimes written, both in Latin and Greek, without the aspirate.

83. *Nescio an*, or more frequently, in prose, *haud scio an*—"I know not whether," or "I rather think," is often used like *fortasse*—"perhaps." *Anticyram—omnem*—"all the produce of Anticyra." There were three towns of this name in Greece, and all of them represented as producing Hellebore. Cp. Ars Poet., 300. The first, and the one here meant, was more anciently called *Anticirrha*, now *Aspra Spitia*, and situated in the south of Phocis, on the Sinus Anticyranus, in the Gulf of Corinth. The second was in Thessaly, at the mouth of the Sperchius, on the Maliac gulf; and the third in Locris, at the entrance into the Corinthian gulf, and not far from Naupactus. *Destinet*—"would prescribe."

84. *Staberi*—Nothing farther is known of the miser Staberius, who was so determined to publish the greatness of his wealth. *Summan* (*hereditatis*). Cp. line 90. *Incidĕre*—"engraved."

85. *Gladiatorum*, *&c.*—*paria*—"being bound by the will to exhibit a hundred pairs (i.e., an immense number) of gladiators to the people."

86. *Damnati*—"bound under a penalty." The usual form of *damnatus* in inscriptions was *damnas*. Cp. Quintilian, vii. 9, 9, *Heres meus* (*uxori meae*) *dare damnas esto*. *Epulum* (*funebre*), at which the people were entertained in the Forum. *Arri*—Cp. line 243. Quintus Arrius, having himself given a very expensive entertainment at the funeral of his father, about the year B.C. 59, (Cicero, in Vatinium, 12,) would not likely prescribe a less extravagant one when it was to be paid for by the heirs of Staberius.

87. *Frumenti*—A distribution of corn to the people (*frumentatio*) was not uncommon at the funerals of the wealthy. *Quantum metit Africa*—See Notes, Ode i. 1, 10. *Sive*, *&c.—mihi*—These words are understood to be copied from the will.

88. *Ne sis patruus mihi*—"be not too severe against me," for this is my business, not yours. See Notes, Sat. ii. 2, 97. *Credo*—"I am of opinion."

89. *Hoc—vidisse* (=*providisse*)—"had anticipated this," namely, that unless he took especial precautions, his heirs might wickedly deprive him of the honour of having left them so much money. *Prudentem*—"far-seeing," is ironical. Stertinius, in order to direct attention to the answer, here dramatically inserts the question, *Quid*, *&c.—voluit?*

91. *Quoad*—"while," a dissyllable, is here to be pronounced as a monosyllable, as *deinde*, a trisyllable, is frequently pronounced as a dissyllable.

92. *Cavit*—"he guarded against." *Acrius* (*quam eam*). (*Adeo*) *ut si*—"so that if."

93. *Quadrante*—*Quadrans* (from *quater* and *as*) is the fourth part of an *as*, and was less than a farthing of our money. *Perisset*—"had died." Some MSS. give *periret*, apparently to agree with *videretur*, which, in the next line, is for *visus esset*.

94. *Nequior*—"a worse (i.e., a less virtuous) man," is ironical. Cp. Sat. i. 1, 62.

96. *Parent*—"are subject to," or "depend upon." *Construxerit*—"may have piled up." Cp. Sat. i. 1, 44.

97. *Sapiensne* (*erit?*)—"will he be a wise man?" it may be asked. *Etiam*—"Ay," or "even so," is also ironical. *Rex*—Cp. Sat. i. 3, 124, &c., and Epist i. 1, 106.

98. *Hoc* refers to his having accumulated so much wealth. *Virtute*—"by meritorious conduct."

99. *Magnae laudi* (*sibi*). *Quid simile isti* (=*Staberio*) *Graecus Aristippus* (*fecit*)?—"how like (i.e., how unlike) to him did Aristippus the Greek act?"

100. *Aristippus*—Son of Aritades, born at Cyrene, in Africa, founded the Cyrenaic School of Philosophy about B.C. 370. According to him, pleasure is the *summum bonum*, or ultimate object of human pursuit; and fame, friendship, and even virtue, are to be desired only in subserviency to this. He was the first of the disciples of Socrates who taught for money. Cp. Epist. i. 1, 18, and 17, 14. &c. *Servos projicere aurum*—Diogenes, Laert. ii. 77, gives a less embellished account of this order—Ἀπόχεε, ἔφη, τὸ πλεῖον καὶ ὅσον δύνασαι βάσταζε.

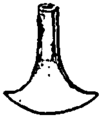
103. *Nil*, *&c.*—*resolvit*—"an instance which solves one difficulty by another proves nothing," for, as Stertinius insinuates, it is not right to take either as a precedent, if the proper course is between them.

104. *Citharas*—Cp. Arrian, Epict. iv. 8, οὐδεὶς ἐρεῖ, Ἐγὼ μουσικός εἰμι, ἂν πλῆκτρον, καὶ κιθάρον ἀγοράσῃ; and Varro,

R. R. ii. 1, 3, *Non omnes qui habent citharam, sunt citharoedi.* *Emptas*—"and immediately after he has bought them." lit., "them when bought." Cp. Virg. Æn. vi. 420. *In unum (locum).*

105. *Nec Musae—ulli*—"nor to any Muse," i.e., to any branch of the musical art.

106. *Scalpra*, σμίλη—"knives." *Formas*, καλοπόδια—"lasts." *Non sutor*=*qui non sutor est.* The following illustration of a *scalprum* is from an original at Pompeii.



107. *Mercaturis*—A dative. Cp. Ode ii. 4, 19, and Quintilian, viii. 1, 11, *Defensioni aversior.*

108. *Undique*—"by all," lit., "on all sides." *Dicatur*—"he may be called." *Qui*—"how."

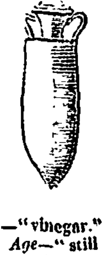
110. *Compositis*—"what he has accumulated." *Velut—sacrum*—"as if it were something sacred." Cp. Sat. i. 1, 71.

113. *Dominus*—"though the owner."

114. *Foliis—amaris*—See Notes, Ode i. 21, 16.

115. *Positis intus*—"stored up in his cellar." Cp. line 162, and see Notes, Ode i. 37, 6. *Chii—Falerni*—See Notes, Sat. i. 10, 24.

116. *Cadis*—The cadus, κάδος, a large double-eared earthenware jar, tapered at the bottom, as in the following illustration, was used chiefly for holding wine or preserved meats, and placed in the cellar, either partially inserted in the ground, or set up against the walls. *Nihil est*—"nay," lit., "'tis nothing."



117. *Acetum*—"vinegar." See Ramsay's Antiquities. *Age*—"still farther," or "again." *Stramentis*—"on straw." *Undeoctoginta annis natus*—"he who is only one short of eighty years of age." Cp. Sat. i. 3, 62.

118. *Stragula vestis*—"counterpane," or "coverlet." The coverlets of the wealthy were usually of purple, and richly embroidered. Cp. Virgil, Æn. i. 639. The under blanket, or sheet, appears to have been called *stragulum*, and the upper *stragula vestis, operimentum,* or *opertorium,* &c.

119. *Blattarum ac tinearum epulae*—"a feast for worms (lit., moth worms) and moths." Cp. Epist. i. 20, 12. *In arca*—"in a chest."

120. *Nimirum*—"no doubt," is ironical. *Eo* (=*ideo*, or *idcirco*) *quod*—"because that."

121. *Morbo jactatur eodem*—"labour under the same malady," lit., "are tossed to and fro by the same disease."

122. *Aut, &c.—heres*—"or even your freedman becoming heir, may (lit., drink) squander these treasures." Both *libertus* and *libertinus* signify "a liberated slave"—the latter relates to his condition, the former to the person who made him free.

123. *Dis inimice*, θεοῖς ἐχθρὲ—"O object of hatred to the gods"—an exclamation often used by Demosthenes. (*Custodisne haec*) *ne tibi desit?*—"or is it lest you should come to want?"

124. (*Ne timeas*) *quantulum enim* (=γάρ) *&c.—dierum?*—"don't be afraid, for how very little will each day take away from your store?"

125. *Ungere si caules*—Cp. last Satire, line 59.

126. *Impexa foedum porrigine*—"foul with scales for want of combing." *Porrigine*, πιτυριάσει=*furfuribus.* *Porrigo* is used by medical writers as a general term for the different species of ringworm. One MS. gives *prurigine.* *Quare si quidvis satis est (tibi), perjuras, &c.?*—"if anything is enough for you, why do you forswear, &c." If nature's wants are so easily satisfied, why do you commit so many crimes to amass riches?

129. *Tuos*—Bentley and a few other editors prefer *tuo*, on the authority of a few MSS., to agree with *aere.* *Quos aere pararis*—"because you have paid for them," lit., "inasmuch as you have got them for money." The payment increases the folly of abusing them. Cp. Sallust, Jug. 31, *Servi aere parati injusta imperia dominorum non perferunt.*

130. *Omnes pueri—puellae*—Cp. Sat. i. 1, 85. *Clamentque*—See Notes, Ode i. 30, 6.

131. *Cum, &c.—es*—"when you strangle your wife and poison your mother, you are of sound mind," is said in irony. Most editors, except Orelli, put this in the form of a question. See Note on line 64. Cp. Sat. ii. 1, 53.

132. *Quid enim?*=*quidni*, or *quippini?* τί γάρ; or πῶς γὰρ οὔ;—"why not?" *Neque, &c.—Orestes*—Stertinius first ironically concedes the sanity of the murderer, because, forsooth, the crime was perpetrated deliberately, with a rope, or poison, at Rome, (Cp. Sat. ii. 1, 48 and 53,) and not in a fit of frenzy, with a sword, at Argos, where Clytemnestra murdered her husband Agamemnon, and was, with her paramour Ægisthus, in turn slain by her son Orestes, just as if the place or instrument had anything whatever to do with the criminality of the act. He then changes to a serious tone, and proceeds to show that Orestes was the least guilty of the two; for, con-

trary to the common belief, the Erinnyes, or Furies, drove him mad before he murdered her, and his reason afterwards returned; whereas the covetous man, after having committed the crimes to which he was prompted by his inordinate desire of riches, is still as insane as ever in adding to his store.

137. *Quin* (*etiam*) *ex* (*eo tempore*) *quo est*, *&c.—fecit*—"moreover, from the time when Orestes was held to be of a dangerous disposition, (or, of unsound mind,) he really did nothing."

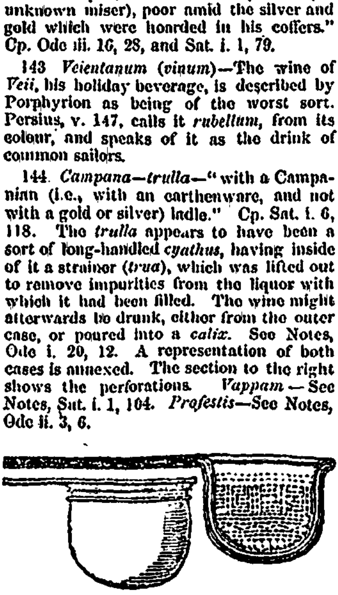
139. *Pyladen*—Pylades, son of Strophius, king of Phocis, the nephew and intimate friend of Orestes.

141. *Furiam*—Cp. Euripides, Orest. 264, *Μέθες· μί᾽ οὖσα τῶν ἐμῶν Ἐρινύων, μέσον μ᾽ ὀχμάζεις, ὡς βάλῃς ἐς Τάρταρον*. *Aliud*—"some other name." To what this refers is not known. *Splendida bilis*—"bright bile," i.e., rage. See Notes, Ode i. 13, 4. Cp. Persius, iii. 8, *Turgescit vitrea bilis*, and Galen, (*Περὶ αἰτ. συμπτ.* ii. 60,) *Μέλαινα χολὴ στιλπνοτέρα αὐτοῦ τοῦ αἵματός ἐστιν, ὥσπερ καὶ ἡ ἐκ τῆς νεκρᾶς θαλάττης ἄσφαλτος ἣν Ἰουδαϊκὴν ὀνομάζουσι.*

142 *Pauper, &c.—auri*—"Opimius (an unknown miser), poor amid the silver and gold which were hoarded in his coffers." Cp. Ode iii. 16, 28, and Sat. i. 1, 79.

143 *Veientanum* (*vinum*)—The wine of *Veii*, his holiday beverage, is described by Porphyrion as being of the worst sort. Persius, v. 147, calls it *rubellum*, from its colour, and speaks of it as the drink of common sailors.

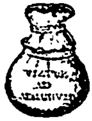
144. *Campana—trulla*—"with a Campanian (i.e., with an earthenware, and not with a gold or silver) ladle." Cp. Sat. i. 6, 118. The *trulla* appears to have been a sort of long-handled *cyathus*, having inside of it a strainer (*trua*), which was lifted out to remove impurities from the liquor with which it had been filled. The wine might afterwards be drunk, either from the outer case, or poured into a *calix*. See Notes, Ode i. 20, 12. A representation of both cases is annexed. The section to the right shows the perforations. *Vappam*—See Notes, Sat. i. 1, 104. *Profestis*—See Notes, Ode ii. 3, 6.



145. Before *grandi* supply *tam*.

147. *Mutum*—See Notes, Sat. i. 3, 57. *Celer*, *ἀγχίνους*—"clever," or "ready-witted."

149. *Saccos nummorum*—"bags of money." The following illustration of a Roman money bag is from a bas-relief.



151. *Avidus—heres*—Cp. Ode iv. 7, 19.

152. *Men' vivo?*—"what! while I am alive?" The physician replies, *Ut, &c.—age*—"well then that you may live, awake; do what I tell you." *Vigila* implies that, in his present state, he could hardly be considered to be alive to his own interest. *Hoc age* was the reply which the *pontifex* gave to the request (*agone?*) of the *popa*, when he wished him to smite the victim with his mallet (*malleus*). Some translate *age hoc*—"take this," i e, the medicine prescribed.

154. *Ingens—fultura*—"some powerful support." For *ingens*, Bentley conjectures *praesens*. *Ruenti*=*deficienti*—"fainting," opposed to *fultura*.

155. *Hoc ptisanarium* (dim. of *ptisina*) *oryzae*—"this little rice gruel." Rice was obtained from Egypt, and used only as medicine by the Romans.

156. (*Emptae*) *octussibus* (i.e., *octo assibus*). The singular *octusse* would have implied one piece, as in *decusse* and *centusse*, which are equivalent to *decussibus* and *centussibus*.

160. *Cur, Stoice?*—Stertinius here puts the question to himself, and immediately subjoins the answer.

161. *Non est cardiacus*—"has nothing the matter with his stomach." See Note on line 28. *Craterum*—Craterus was a distinguished physician, and employed, among others, by Atticus. Cp. Cicero (ad Att. xii. 13, 1, and 14, 4.)

162. *Hic aeger*—"this sick man (or patient)." *Recte est* (*ei*) *igitur?*—"is he therefore well?" *Negabit* (*Craterus*).

163. See Epist. i 6, 28. *Latus*—Cp. Sat. i. 9, 32, *Morbo—acuto*=*ὀξείᾳ νόσῳ*. *Tentantur*—"are afflicted." Some MSS. give *tententur*, which implies that this is the term used by the physician.

164. *Immolet, &c.—Laribus*—"let him sacrifice his pig to the propitious Lares," because he is exempt from such odious vices. Cp. Ode iii. 23, 4, and ii. 4, 16.

166. *Naviget Anticyram*—See Note on line 83. *Barathrone dones*—"whether you bestow on the gulf of the populace," i.e., in largesses. See Notes, Ode iii. 13, 3. The people demanding new gratifications from the candidates for their favour, is here compared to an abyss, or vortex, such as the *βάραθρον*, or pit at Athens, or the *καιάδας* at Lacedæmon, into which malefactors were thrown. Bentley prefers *balatrone*, on the authority of some two MSS. Acron gives *balatroni*. See Notes, Sat. i. 2, 2.

The miser is as mad as the spendthrift. Cp. Ode ii. 10.

168. Servius Oppidius is not otherwise known. *Canusi*—See Notes, Sat. i. 5, 91. *Dives antiquo censu*—"rich according to the estimate of former times," when riches were less abundant. This is the explanation of Acron, Dünzter, Heindorf, and others. Orelli understands it to mean, "descended from rich ancestors," or "rich in the olden censors' lists," though now possessed of only two farms.

169. *Divisse*—See Notes, Sat. i. 9, 73.

171. *Talos—nucesque* — "your *tali* and walnuts," i.e., your playthings. See Notes, Ode i. 4, 18.

172. *Sinu* (*togae praetextae*) *laxo* (=*laxato*)—"in the bosom of your gown, left carelessly open." The anxious father naturally regarded this as a premonitory symptom of prodigality in after life. *Donare et ludere* (*eis*)—"give them away in presents, and lose them in gaming." For *ludere*, Bentley conjectures *perdere*.

173. *Cavis*—"in holes." Cp. Sat. ii. 6, 81. *Tristem*—"with anxious countenance."

174. *Extimui*, &c.—*discors*—"I was very much afraid lest an opposite madness should possess you," i.e., lest Aulus should become a prodigal, like Nomentanus (Sat. i. 1, 101; ii. 1, 22), and Tiberius a miser, like Cicuta (Sat. ii. 3, 69).

176. *Divos—Penates*—Cp. Epist. i. 7, 94.

177. *Cave*—See Note on line 38.

178. *Coërcet*—"assigns as a limit," i.e., deems sufficient.

179. *Ne vos titillet gloria*—"lest ambition (or a desire of honours) should tickle you." *Jure-jurando*—"by this imprecation."

180. *Uter aedilis fueritve vestrum praetor*—Regarding the offices of ædile and prætor, see Ramsay's Antiquities. For the position of *ve* in this line, and *que* in line 182, see Notes, Ode i. 30, 6. Heindorf thinks that Oppidius refers to the ædileship and prætorship, at Rome; Wieland, at Canusium. The ædiles superintended the public games; and if they aspired to the office of prætor, or consul, they frequently squandered immense sums on decorations, in the hope of securing popular favour. A prætor, or consul, usually acted as president, and no doubt paid a share of the expenses connected with those national shows.

181. *Intestabilis et sacer*—"infamous and accursed." *Intestabilis* strictly denotes an individual who was not allowed to give evidence in a court of justice, make a will, or receive an inheritance; *sacer*, one who was outlawed, or devoted to the infernal deities, for an offence against the *Plebs*, and might therefore be put to death by any one with impunity.

182. *Cicere, faba*, and *lupinis*, refer to the largesses bestowed on the people by the ædiles at the Floral Games (*Floralia*), &c. Cp. Persius, Sat. v. 107.

183. *Circo*—This has reference to the celebration of the Circensian Games. *Latus ut—spatiere*—"that you may strut about (or promenade) with ample toga." See Notes, Epode 4, 7, &c. *Et*—Several MSS. give *aut*, which would make *aeneus* either a trisyllable, or, as Düntzer would have it, a dissyllable. Elsewhere, it always occurs as a quadrisyllable. Cp. Ode iii. 3, 65. *Aeneus ut stes*—"that you may stand in bronze," i.e., have a bronze statue erected as a memorial of your liberality.

184. *Nudus* (=*nudatus*) — "stripped," indicates the ruinous effects of such largesses on the resources of those who bestowed them.

185. *Scilicet* — "forsooth," is ironical. *Agrippa*—M. Vipsanius Agrippa is thus adroitly complimented for his munificence in celebrating games, and erecting public buildings when he was ædile, B.C. 33. Cp. Ode i. 6; Epist. i. 6, 26, and 12, 26.

186. *Astuta*, &c.—*leonem* (supply *veluti*)—"like a cunning fox having imitated a noble lion."

187. Stertinius, as a climax to his argument, now takes the case of a king, and demonstrates, to his own satisfaction, that Agamemnon, in sacrificing his daughter Iphigenia at Aulis, and causing Menelaus to refuse Teucer, the corpse of his brother Ajax, for burial, was as insane as the son of Telamon himself, in the Ajax of Sophocles, when, in a fit of frenzy, he commenced slaughtering the sheep of the Greeks, in the belief that he was killing Ulysses, Menelaus, and Agamemnon. *Humasse*—The perfect for the present, in accordance with the ancient legal formula. *Velit*—"attempt." The last syllable is lengthened by cæsura, as in Sat. ii. 2, 47. *Atrida*—For the other form of the vocative, see Epist. i. 7, 43. *Cur*—Cp. Sat. ii. 7, 104.

188. *Rex sum*—"I am a king," and no one has a right to inquire into the motives of my conduct. Cp. Juvenal, vi. 223, *Sic volo, sic jubeo; sit pro ratione voluntas. Nil*, &c.—*plebeius*—Sanadon regards this as the reply of the Stoic. Some, with less propriety, ascribe the words to a common soldier. *Plebeius*—"being one of the populace." The Stoic's humility extorts from the monarch a more condescending answer in "*Et*, &c.—*permitto*."

189. (*Ei*) *inulto*=*impune* in prose.

191. *Di*, &c.—*Troja*—Cp. Hom. Il. i. 18, Ὑμῖν μὲν θεοὶ δοῖεν Ὀλύμπια δώματ' ἔχοντες Ἐκπέρσαι Πριάμοιο πόλιν, εὖ δ' οἴκαδ' ἱκέσθαι. *Deducere*—"to lead off," i.e., *domum ducere*. Several MSS. and editions give *reducere*, with the first syllable long, as in Lucretius.

192. *Consulere*—"to ask questions," refers to the technical phrase, *licet consulere*, and is here humorously employed, as if the king were a lawyer (*juris consultus*), and Stertinius his client. *Respondere*—Stertinius thus modestly seeks to become lawyer as well as client.

193. *Heros ab Achille secundus*—Cp. Virgil, Ecl. 5, 49, *Tu nunc eris alter ab illo.*

194. *Putescit*=*insepultus est*—Cp. πύθεται—"rots," Hom. Odyss. i. 161. Several

MSS. give *putrescit,* which is preferred by Bentley.

195. *Gaudeat, &c.—Priamusque*—Cp. Hom. Il. i. 255, ἦ κεν γηθήσαι Πρίαμος, Πριάμοιο τε παῖδες.

197. *Mille, &c.—clamans*—The reply of Agamemnon condemns himself; for a man, as Sanadon remarks, who revenges himself upon the corpse of an insane person, must be more insane himself than the individual was who injured him. *Mille* is here a noun, as χιλιάς. *Morti dedit*—"put to death."

199. *Aulide*—Aulis, on the Euripus, in Bœotia, and almost opposite Chalcis, in Eubœa, is celebrated as the rendezvous of the Grecian fleet, when about to sail for Troy. *Natam*—Diana (Artemis) substituted a stag, and carried off Iphigenia in a cloud to Taurus, in Scythia.

200. *Mola—salsa*—See Notes, Ode iii. 23, 20. *Improbe*—"wicked man," is a *litotes* for *impie.*

201. *Rectum* (*statum*), τὸ ὀρθόν—"a right state." *Quorsum* (*tendis*)?—"what do you mean?" indignantly exclaims Agamemnon. *Insanus, quid, &c.—pecus?*—"for what did Ajax do, insane though he was, when he killed the sheep?" i.e., he did not, like you, kill human beings, is the rejoinder of the Stoic. This is according to the punctuation of Orelli, Heindorf, and Dillenburger. The Scholiasts, and Doering, connect *quorsum* with *insanus*, and take it as equivalent to *cur.*

202. Anthon puts the point of interrogation after *fecit*, and a comma after *pecus.*

203. *Uxore et gnato*—Tecmessa and Eurysaces. *Uxor* is here in the sense of *concubina*, as Tecmessa was a παλλακὶς αἰχμάλωτος. See Notes, Ode ii. 4; 5. *Mala multa precatus Atridis*—"though he uttered many imprecations against the Atridæ."

204. *Ipsum Ulixen*—"Ulysses himself," who was the cause of his madness.

205. *Verum, &c.—divos* is the defence of Agamemnon. *Adverso litore*—"on an unfriendly shore." The shore is here poetically represented as detaining the ships. Heindorf prefers taking *adverso* as "opposite to Troy," as if that were the scene of the dialogue. Cp. line 191.

206. *Prudens* = *prudenter* — "wisely." *Divos*—"the gods," i.e., Diana and those who were willing to assist her. Cp. Virgil, Æn. i. 4; iii. 488; vi. 322; and xi. 784.

207. *Nempe*—"yes," is ironical. The dialogue ends with Agamemnon's dignified reply, *Meo, sed non furiosus.*

208. (*Is*) *qui species alias veris, &c.—habebitur*—"he who will conceive ideas different from right ones, and those confounded by the mental perturbation occasioned by guilt, (i.e., either mistaken ideas, or ideas involving guilt,) shall be held deranged." *Species*=φαντασίας, or ἰδίας. *Alias*—Cp. Epist. i. 16, 20, and ii. 1, 240. *Tumultu*—Cp. Ode ii. 16, 10. Guilt confuses the mind, and leads to crime. This passage, which Bentley calls a "*locus lubricus,*" has given rise to much disputation. For *veris*, most MSS. give *veri;* a few, *vero.* Some would have *veri scelerisque* to be governed by *species;* others, by *tumultu.* Of the former, Bentley takes *alias* as equivalent to *alienas a virtute*, or *alias atque ipse opinatus est;* others, to *diversas inter se*, though it is extremely doubtful if, when taken by itself, it can mean either.

209. *Commotus* (*mentem*)—Cp. line 278; and παράπληκτος, παράπαιστος. *Atque, &c.—ira*—"and, consequently, it will make no matter whether he err through folly, (or a foolish ambition, like Agamemnon,) or through anger," (like Ajax after being defeated by Ulysses).

211. After *desipit*—"he is out of his senses," supply *ut tu dicis.* *Agnos* is governed by *occidit.* For a similar hyperbaton, compare Sat. ii. 1, 60.

212. *Cum*—Bentley conjectures *tu.* *Prudens*=*prudenter*—"wittingly." *Titulos*—"legendary inscriptions," on statues. Cp. Ode iv. 8, 13. *Admittis*—Some MSS. give *committis.*

213. *Stas animo* (*recto*)?—"are you in your right mind?" See Notes, Odes. i. 9, 1. Cp. *commotus*, line 209. *Tumidum*—"swollen (or puffed up) with ambition." *Cor*—Cp. Ode i. 238; Ars Poet., 98; and Hom. Il. ix. 646.

214. *Lectica*—"in a palanquin." The Stoic now attempts to prove the folly of his royal antagonist to be ridiculous, as well as criminal.

215. *Ut gnatae*—"as for a daughter." *Paret* is repeated, to direct attention to such unseemly preparations. Wakefield, thinking it desirable to get rid of the repetition, conjectures *pater* for the first *paret.* *Aurum* (*factum*)—"golden ornaments," such as *armillas, fibulas, acus, annulos,* &c.

216. *Rufam aut Pusillam*—Rufa and Pusilla are to be understood as favourite Roman names. The MSS. here vary greatly. For *Rufam*, some give *Pupam, Pusam,* and *Rusam;* for the second, *Posillam, pupillam,* and *Rufillam;* and for *aut*, some give *et.*

217. *Interdicto*—"by a decree," or "by an edict." The law of the XII. Tables gave the *Praetor urbanus* power to appoint one of their *agnati*, or relations by the father's side, as guardian, or curator, over outrageous madmen (*furiosi*) and spendthrifts (*prodigi*). Cp. Epist. i. 1, 102. *Omne—jus*—"every legal right."

218. *Ad—abeat tutela* (*ejus*)—"the charge of it should pass to (or devolve upon)."

220. *Ne dixeris*—See Notes, Ode i. 11, 1 *Ubi*—"where"=*quibus.* *Prava*—"vicious," as in case of Agamemnon.

221. *Hic*—"here,"=*his*, is antecedent to *ubi.* *Qui sceleratus, et furiosus erit*—"he who is wicked will also be mad," i.e., every wicked man is at the same time a madman. It will be observed that the Stoic makes a climax of folly, crime, and ambition.

222. *Cepit*—"has captivated." *Vitrea*—"glittering and fragile, like glass." Cp. Ode i. 17 20.

223. *Hunc circumtonuit*—"has thundered

around him," and made him frantic (ἐμβρόντητος), like the *Bellonarii*, or *Fanatici ex aede Bellonae*, who wounded themselves in the arms and legs when they sacrificed to Bellona, the goddess of war, and companion of Mars, on the 24th of March (IX. Kal. April.), which was thence called *dies sanguinis*. *Cruentis*, τοῖς αἱματηροῖς—"in deeds of blood."

224. *Luxuriam*—See Note on line 79. *Nomentanum*—See Note on line 174. *Arripe*—"arraign," or "attack." Cp. Sat. ii 1, 69.

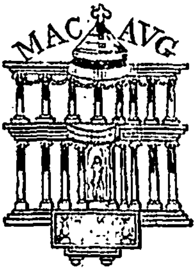
225. *Vincet*=*evincet*—"will prove." Cp. line 250, and Sat i. 3, 115. *Nepotes*—See Notes, Sat. i. 4. 49.

226. *Hic*—"this man," i.e., one such as Nomentanus. *Simul*=*simul ac*. *Talenta*—The Attic silver talent weighed about 57 lbs. Avoirdupois, contained 60 minæ, or 6000 drachmæ, and was worth about £250 (or, more accurately, £243 10s) of our money—the drachma being valued at 9¾d. The Euboic talent was worth about £338 10s—the drachma, 1s 1¼d; the Æginetan, £406 5s—the drachma, 1s 4¼d. The Greek word primarily denotes a balance.

227. *Edicit*—"orders as if he were prætor." See Notes, Sat. ii. 2, 51. *Piscator*—"fishmonger." *Pomarius*—"fruiterer." *Auceps* (*aves* and *capio*)—"fowler," or "poulterer."

228. *Unguentarius* (*myropola*, μυρεψός)—"perfumer." *Tusci*, *&c.*—*vici*—"the ungodly (or rascally) throng of Tuscan street." From the south of the Forum there were two principal streets—*Vicus Jugarius*, and *Vicus Tuscus*. The former extended round the foot of the Capitoline, to the Porta Carmentalis, and derived its name (Union Street) from an altar of Juno Juga, or Matrimonial Juno; the latter, which was the great shopping street, enjoyed but an indifferent reputation, and led through the Velabrum, at the foot of the Palatine, into the Circus Maximus. It was named from the Tuscans, who, under Cœlius Vibenna, settled on Mons Cœlius, and afterwards extended to the Vallis Murcia, below. According to the Scholiast, it was also called Vicus Turarius. Cp Epist. ii. 1; 269.

229. *Fartor* (*botularius*, ἀλλαντοπώλης)—"the sausage maker;" or, according to Becker, "the poultry feeder (σιτευτής)." *Cum Velabro omne Macellum*—"all the bazaar and cattle market," i.e., all the vendors in each. The *Velabrum*, in its widest signification, comprehended the whole of the low ground along the Tiber, from the Capitoline to the Aventine. It was originally a swamp, and is said to have been called *Vehelabrum*, because the people were there *lintribus vehebantur* before it was drained by the Cloaca Maxima. In the south of it was the Forum Boarium. Comm. Cruq. describes it as "*Locus Romae, ubi prostabant omnia quae ad victus rationem et delicias pertinebant.*" The *Macellum* was a market for all kinds of provisions. Cp. Epist. i. 15, 31. The *Macellum Livianum* was on the Esquiline; the *Macellum Magnum*, on the Cœlian. The latter was surrounded by two storeys of columns, and surmounted by a high dome (*tholus*) in the centre, as represented in the following woodcut.

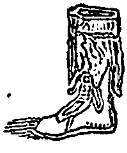


230. *Domum* (*suam*). *Quid tum* (*dicam*)?—One MS. gives *qui tum venere*, &c., from which Bentley conjectures *qui cum venere*, &c. *Frequentes*—"in crowds."

281. *Verba facit leno*—"the pimp (or pander) acts as spokesman." *Quidquid*—"everything which."

282. *Accipe*=*audi*. *Contra*—"in reply." *Aequus*—"considerate," or "just," is ironical.

233. *In nive Lucana*—Lucania was famed for wild boars. Cp. Sat. ii. 8, 6, and see Notes, Epode 1, 28. *Dormis* (*tu venator*)—Cp. Ode i. 1, 25, &c. *Ocreatus*=*peronatus*—"in your boots, or buskins." The *pero* was a long-legged boot, or gaiter, made of undressed leather, laced in front, and worn by agricultural labourers and huntsmen, as in the following cut.



235. *Verris* (*tu piscator*)—"you, fisherman, sweep with a net." Some MSS. give *vellis*.

236. *Segnis ego* (*sum*). *Indignus qui tantum possideam*—"unworthy to possess so much property." *Aufer!*—"away!"=*aufer te hinc*.

237. *Decies* (*centena millia sestertiûm*)—"ten hundred thousand sesterces." See Notes, Sat. i. 8, 15, and Ramsay's Antiquities. pp 217 and 219.

238. *Unde*=*e cujus domo*, or *a quo*. *Media*—*de nocte*=ἀπὸ μέσων νυκτῶν. *Currit* implies alacrity. Some MSS. give *currat*, implying the object of such liberal payment.

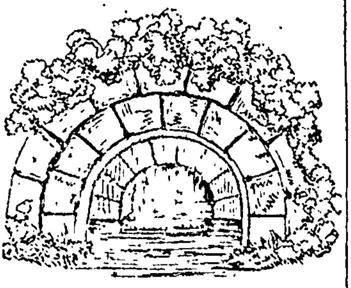
239. *Filius Aesopi*—Clodius Æsopus, son

of the celebrated tragic actor Æsopus, friend of Cicero, inherited great wealth from his father, and became a notorious prodigal. *Metellae*—Cæcilia Metella, wife of P. Cornelius Lentulus Spinther, and divorced, B.C. 45, in consequence of her intrigues with Dolabella, the profligate son-in-law of Cicero.

240. *Decies* (*centena millia sestertiûm*). *Solidum*—"at a draught (or at once)," lit., "entire," an adjective, in the neuter singular, agreeing with *decies*, as part of a sentence: *Aceto, &c.—buccam* (a pearl). A similar act of extravagance is told of Cleopatra, by Pliny (Hist. Nat. ix. 58), and of Caligula, by Suetonius (Calig. 37).

241. *Qui sanior, ac si*—"in what respect more insane than if."

242. *Cloacam*—"a common sewer." The following cut exhibits the mouth of the *Cloaca Maxima*.



243. *Quinti progenies Arrî*—See Note on line 86.

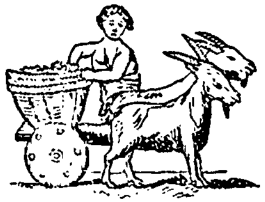
244. *Nequitia, &c.—gemellum*—"twins in profligacy and trifles, and in love for perversities." *Gemellum* is here equivalent to *simillimum*, and agrees with *par*.

245. *Luscinias* — "nightingales." Cp. Pliny, Hist. Nat. x. 29. Comm. Cruq. says that this is a trisyllable, like *Nasidieni*, Sat. ii. 8, 1, or like *consilium*, Ode iii. 4, 41; but it is doubtful whether the antepenult should not be shortened. Cp. Martial, vii. 87, 8. *Impenso=magno pretio*. *Prandere=comedere*. Cp. Epist i., 17, 13, and Ars Poet., 340.

246. *Quorsum, &c —notandi?*—"to which class are they to go? Are they to be marked with chalk as sane, or with charcoal as insane?" Cp. Persius, Sat, v. 108, and see Notes, Ode i. 36, 10. *Quorsum=quo versum*. *Sanin'=sanine*, which is found in one MS. Other readings are *sani an*, and *sani ut*. For *notandi*, some MSS. give *notati*.

247. *Casas*—"baby-houses." *Plostello*—"to a little cart." *Plostellum*—the diminutive of *plaustrum*, was adapted for goats, as in the following cut. See Notes, Sat. i. 6, 42.

248. *Ludere par impar*, ἀρτιάζειν—"to play at odd and even," a childish game sometimes indulged in by grown-up people. See Suetonius, Oct. 71.



249. *Barbatum* — "with a beard," or "come to the years of discretion." *Verset=necesse est ut agitet eum*—"must actuate him."

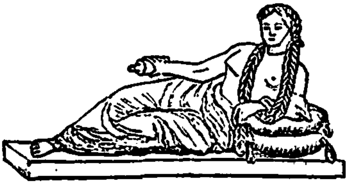
250. *Puerilius*—"more childish." *Ratio—evincet*—Cp. line 225. *Amare* (*meretrices*) —"to be in love," in a bad sense. Cp. Catiline, 11, with line 252.

251. *Nec quidquam differre*—"and that there is no difference whatever." *In pulvere, trimus quale* (*luderes*) *prius, ludas opus*—"you work for amusement (lit., play a work) in the sand, as you were wont to do formerly, when three years old."

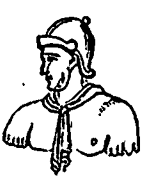
253. *Sollicitus=sollicitatus*. A negative answer is implied in *faciasne*—"if you would do."

254. *Mutatus*—"reformed." *Polemon*—In some MSS. *Polemo*—A profligate Athenian youth of distinction, who, as he was one morning, about the rising of the sun, returning from the revels of the night, clad in a loose robe, crowned with garlands, strongly perfumed, and intoxicated with wine, entered the school of Xenocrates, with the intention of turning the philosopher to ridicule. Xenocrates having observed this, dexterously changed his discourse to the topics of temperance and modesty, which he recommended with such strength of argument, and energy of language, that Polemon, becoming heartily ashamed, stealthily plucked off his garlands, and determined from that hour to relinquish his licentious pleasures, and devote himself to the pursuit of wisdom, which he did with such ardour and sincerity, that he eventually became the successor of Xenocrates in the Academy. *Ponas* is here equivalent to *deponas*. *Insignia morbi*—"the marks of your distemper," i.e., your mania for debauchery and illicit pleasures. Comm. Cruq. explains these words by *instrumenta luxuriae*, thus taking *morbi* in the Stoic sense.

255. *Fasciolas, cubital, focalia*—"bandages for your legs, your arms, and your neck," which were only worn by women, or by the sick and effeminate of the other sex. The hardy Romans wore neither stockings, trousers, sleeves, nor mufflers. Occasionally, however, strips of cloth (*fasciae*, or *fasciolae*,) were swathed round the limbs; and, according as they were applied above or below the knee, were called *ventralia*, and *feminalia*, or *cruralia* (*fasciae crurales*), and *fasciae pedules*. Most explain the *cubital* as a cushion for supporting the elbow of the effeminate, when reclining at an entertainment; thus—



Some would have it to mean a mantle covering the elbow. The *focalia* (*quasi faucalia, a faucibus*) was a throat-muffler; thus—



256. *Collo*—Chaplets were worn both on the head and neck. Cp. Tibullus, i. 7, 52, *Et capite et collo mollia serta gerat.*

257. *Impransi* = *sobrii* — "abstemious," because the abstemious did not partake of the *prandium*. See Notes, Sat. i. 5, 25, and ii. 2, 7. *Correptus* —"arrested, or conscience-smitten"—MacLeane. *Acriter reprehensus*—"sharply reproved"—Orelli.

259. *Catelle*—"you little dog," or "my little dear." *Negat*—"he refuses." For *optet*, many MSS. have *optat*. *Amator exclusus qui distat?*—"how does a discarded lover differ from this?"

260. *Agit ubi secum* (*utrum*)—"when he deliberates with himself whether." This passage is an imitation of the opening scene in the *Eunuchus* of Terence, where Phædrias, conceiving himself slighted by Thais, is debating whether or not he will answer her summons; and the slave Parmeno is trying to urge his master to firmness, and propriety. Cp. Persius, Sat. v. 161, &c. *Agit*—The last syllable is lengthened by cæsura. Cp. Sat. ii. 2, 47.

261. *(Eo) quo rediturus erat*—"to the place whither he was on the point of returning."

262. *Nec nunc*=*ne nunc quidem*, in Terence. Some MSS. give *ne nunc*.

263. *Finire dolores*—"to put an end to my sufferings," namely, by abandoning the author of them.

265. *Non paulo*=*multo*. *Quae res, &c.*—*vult*—"a matter which has neither bounds nor discretion, will not be managed by reasoning and moderation," and should therefore be let alone.

268. *Tempestatis, &c.* — *sorte* — "which are almost as fickle as the weather, and made fluctuating by blind chance."

270. *Reddere certa sibi* — "to render fixed." *Sibi* is a *Dativus Ethicus*. *Nihilo plus, &c.*—*modoque*—"he would no more unfold the subject (or succeed), than if he should try to be mad, in accordance with fixed (or right) reason and moderation."

272. The Stoic in this couplet characterizes the superstitious credulity of lovers as madness, and refers to the ancient practice of placing apple pips between the finger and thumb, and shooting them to the ceiling, in the belief that if they could make them strike it, they would be successful. *Picenis*—*pomis*—The apples of Picenum, as being of the best kind, are here put, κατ' ἐξοχήν, for any. Cp. Sat. ii. 4, 70.

273. *Percusti*=*percussisti*—Cp. line 169. *Penes te es?*—"are you in your senses?" or "are you yourself?"

274. *Cum balba, &c.*—*palato*—"when you strike your lisping (or fond) words against your aged palate." Cp. Persius, Sat. i. 35, *Tenero supplantat verba palato*, and see Notes, Sat. i. 8, 48. This is addressed to the "*senex amator*."

275. *Aedificante casas*—See Note on line 247. *Adde, &c.*—*scrutare*—"to folly, add bloodshed, and stir fire with the sword," if you wish to realize the madness of this passion. Love often leads to bloodshed, folly, and madness.

276. Πῦρ μαχαίρᾳ μὴ σκαλεύειν was a Pythagorean warning against provoking a man in a passion, making matters worse, or, as we sometimes say, adding fuel to the flame. Those who stir the fire with the sword, spoil both, and spread destruction. *Modo, inquam*—"now, I say." *Modo*, referring to present time, signifies *now*; to past, *lately*; and to future, *immediately*, or *presently*. Many editors take *modo* with *scrutare*, and make the sentence end with *inquam*. Some construe it with *adde*; some with *percussa*; and others with *cerritus fuit*. Doering takes *ignem gladio scrutare* metaphorically, "Smite your flame with a sword;" or, as Pemble has it, "Stab your mistress."

277. *Hellade percussa* — "after having stabbed Hellas," his mistress. *Praecipitat se*—"throws himself headlong from a precipice," perhaps her window, or a rock.

278. *Cerritus* — "mad," = *cereritus* — "blasted," or "bewitched," by Ceres, one of the Furies. *Commotae crimine mentis*—"from the charge of a deranged (or disordered) intellect." Cp. line 209.

280. *Ex more*—"as usual." *Cognata vocabula*—"kindred terms," i.e., words having much the same signification; or, differing in sound more than sense, and used to make a distinction when there is no difference. The Stoic would have murder and madness to be synonymous (ὁμώνυμα).

281. Stertinius next disposes of two kinds of superstition—the one exemplified by a silly freedman, and the other by a foolish mother. *Libertinus*—See Note on line 122. *Compita*—where altars were erected to the *Lares Praestites*. See Note on line 25. *Siccus*—"sober." His folly was not caused by wine.

282. *Lautis* — "washed," as became a thoughtful worshipper. Cp. Hesiod, Ἔργ.

καὶ Ἡμ., 724; Hom. Il. i. 449; vi. 266; and Odyss. iii. 440. *Mane* and *currebat* show that the old man was in earnest. *Senex* implies that he should have been wiser. *Unum—unum me*—"one, only one, me," is a climax. Like Tithonus, this old man required to learn that immortality alone would not secure happiness.

283. *Quid tam magnum (est vobis)?*—"what so very great a thing is it for you?" implying that it was no very great thing after all that he was asking. Cp. Virgil, Æn. xi. 705. Some MSS. give *quiddam magnum*—"some great vow, or imprecation." *Surpite* is syncopated for *surripite*. Cp. line 273. Heindorf would have it *Quid? tam magnum?* which would make the old man insolent.

284. *Dis etenim facile est*—Cp. Theognis, 11: Ἄρτεμι,—Εὐχομένῳ μοι κλῦθι, κακὰς δ' ἀπὸ κῆρας ἄλαλκε. Σοὶ μὲν τοῦτο, θεά, μικρόν, ἐμοὶ δὲ μέγα. The power of the gods is no proof of the propriety of the petition. *Sanus (erat)*.

285. *Nisi litigiosus*—"unless he wished to be involved in a lawsuit," with the buyer. When the seller of a slave gave a false account, or omitted to mention defects, the purchaser had a right of action against him. Cp. Cicero de Off. iii. 17, 71.

286. *Hoc quoque vulgus*—"this herd also," i.e., the superstitious, who, like the freedman, think that the gods may be wheedled into granting improper supplications.

287. *Chrysippus*—See Notes, Sat. i. 3, 127. *Fecunda in gente Meneni*—"in the numerous family of Menenius." *Meneni*—The Menenian family was rendered illustrious, in the earlier times of the republic, by Menenius Agrippa, who appeased a sedition of the people by the Fable of the Belly and Members; but by whose conduct it subsequently became proverbial for folly is not known.

288. A senseless mother implores Jupiter to cure her unwell son, and at the same time makes a vow, the fulfilment of which would inevitably be his death; thus making herself guilty of accomplishing what she was praying to avert.

289. *Menses jam quinque cubantis*—"who has been lying sick now for five months." Cp. Sat. i. 9, 18.

290. *Quartana (febris)*—"quartan," an ague in which the fit occurs every third day. *Illo mane, &c.—stabit*—"on the morning of that day, when thou dost appoint a fast, he shall stand naked in the Tiber." This appears to be directed against the private religious fasts and purifications observed by the Jews. Cp. Juvenal, Sat. vi. 522, and see Notes, Sat. i. 9, 69. Private fasts were seldom practised by the Romans, and public ones, only in case of some public emergency. Cp. Livy, xxxvi. 37. The Pharisaical Jews fasted twice a-week—on Monday and Thursday—the former being the day on which it is said Moses ascended Mount Sinai; the latter the one on which he was caused to return, on account of the worship paid to the golden calf.

291. *Die* is here understood to indicate Thursday (*Dies Jovis*), and Roman Jupiter to be treated as a Jewish deity. *Nudus*—Cp. Tertullian, de Jejunio, 15, *Cum stupet caelum et aret annus, nudipedalia denuntiantur:—Judaicum certe jejunium ubique celebratur.*

292. *Casus medicusve levarit*—"should chance, or the doctor free." *Levarit*=*si servaverit.*

293. *Ex praecipiti (loco)*—"from his imminent danger." *Necabit—febrimque reducet* is a ὕστερον πρότερον for *febri reducta eum necabit.*

295. *Quone*—See Notes, Sat. i. 10, 21. *Mentem concussa (fuit)*—"was she disordered (lit., shaken) in intellect." *Mentem*—The Greek accusative. *Timore deorum*, δεισιδαιμονίᾳ—"by a superstitious fear of the gods." *Metus* is generally in a good sense, though not always. Cp. Persius, Sat. ii. 31.

296. Damasippus now resumes the conversation with Horace, which had been broken off at line 41. *Octavus*—The seven wise men of Greece, as given by Diogenes Laertius, were Thales, of Miletus; Solon, of Sparta; Chilo, of Lacedæmon; Pittacus, of Mytilene; Bias, of Priene; Cleobulus, of Lindus; and Periander, of Corinth. Stertinius is here satirically styled the eighth sage, as Sappho was called the tenth muse. *Amico (suo)*.

297. *Arma*—"weapons," refer to the precepts laid down by the Stoic. *Compellater*—"should be assailed."

298. *Totidem audiet*—"shall hear as much in return," i.e., as many opprobious epithets, such as *insane, delire, cerrite*, &c., as he applies to me.

299. *Ignoto*—"unseen," lit., "unknown." Cp. Catullus, xxii. 20, and Persius, iv. 24. *Pendentia*—"the things which are hanging." Some explain this with reference to *caudam trahat*, line 53; but it probably refers to Æsop's fable of the Two Wallets given to every man by Jupiter—the one before him, for his neighbour's faults, the one behind him, for his own.

300. Horace wishes Damasippus, after his bankruptcy, better luck in future—a broad hint that he give up his Stoical notions, and return to his trade. *Post damnum*—Cp. line 18. *Sic*—"so," with the subjunctive, like *utinam*; or, in Greek, ὡς, or οὕτω, often introduces a wish dependent on a condition. Here it may be "on condition you answer me." Cp. Virgil, Ecl. 9, 30. *Pluris*—"to better advantage" than formerly, or, as Dillenburger suggests, than other people, with satirical allusion to the Stoic's boast in line 24. Heindorf takes it for *magno*.

301. For *quâ—stultitia*, some MSS. give *quam—stultitiam*. *Genus unum*—"one kind of madness only."

302. *Ego nam*—See Note on line 20.

303. *Quid?*—"what!" rejoins Damasippus, you think yourself sane, so did the infuriated Agave! *Caput abscissum*—"the amputated head." For *manibus*, several MSS. give *demens*. *Agăve*—Daugh-

ter of Cadmus, and wife of Echion, inspired with Bacchanalian fury, tore in pieces her son Pentheus, king of Thebes, whom she mistook for a wild beast, and carried his head about with her as a trophy. Pentheus is said to have received this treatment, as a punishment for having opposed the introduction of the rites of Bacchus into his kingdom. Cp. Ode ii. 19, 14; and see Ovid, Met. iii. 725; and Euripides, Bacchæ, 967.

305. *Liceat (mihi) concedere veris*—"let me be allowed to yield to truth." *Veris*—Cp. line 223, 244, and Sat. ii. 8, 83.

308. *Aedificas, hoc est, longos imitaris*—"you are building, that is to say, you are aping (lit., the tall) the great (or big) folks." This is generally explained, by supposing that Horace was making additions to the house on his lately-acquired Sabine farm, when Mæcenas was erecting his splendid residence on the Esquiline. See Notes, Ode iii. 29, 6. Some, however, consider that there is an allusion to the proverbial extravagance of building. Cp. Livy, vi. 11, *Et erat aeris alieni magna vis, re damnosissima etiam divitibus aedificando contracta*; the Lacedemonian proverb, *οἰκοδομά σε λάβοι*; and the English "Fools build houses—wise men buy them." *Ab imo, &c.—bipedalis*—"though from (lit., toe to top) top to toe, taken altogether, a person of the two feet measure," i.e., a mere two feet dwarf.

309. *Moduli bipedalis*—A joke on the poet's diminutive stature. Cp. Epist. i. 20, 24. *Et idem, &c.—incessum*—"and yet you laugh at the airs and majestic gait of Turbo when in arms, as being too great for his stature." Porphyrion describes Turbo as a brave, but diminutive gladiator.

311. After *qui*, supply *es*.

312. *Te quoque verum est (facere)*. *Verum* is here equivalent to *rectum*, or *aequum*. Cp. Epist. i. 7, 98, and 12, 23.

313. *Tantum dissimilem et tanto certare minorem (cum eo, i.e., cum Maecenate)*—"so very unlike, and so very ill-fitted (or unequal) to vie with him." Cp. Sat. i. 8, 17. *Minorem = inferiorem*. *Certare*—A Grecism for *certamine*, or *ad certandum*.

314. *Absentis ranae pullis*—"the young ones of a frog in her absence (or while she was absent)." Babrius (28) gives a similar version of the fable; Phædrus (i. 24) speaks of the old frog bursting herself, while she attempted to rival a bull in presence of her young ones.

315. *Matri denarrat*—"he tells (or details to) his mother all the particulars." *Denarrat*=ἐξηγεῖται. *Ut*—"how."

316. *Cognatos*—"his brothers," equivalent here to *una secum natos*. *Illa*, i.e., *mater*. *Rogare*—Historical infinitive.

317. *Quantane (esset)?*—"how big was it?" *Num tantum sufflans se magna fuisset?*—"blowing herself up," she asked, "could it have been so very great?" as she was then. *Tantum*=*tam*, as in 313. Doering takes it, as *in tantum*, after *magna*. A few MSS. give *Num tandem, se inflans, sic magna fuisset?*

318. *Major dimidio*—"greater by half." The young one was politer than Bentley, who, for *dimidio*, would read *pernimio*—"very much indeed." *Num tantum (ingens)?* For *tantum*, many MSS. here give *tanti*.

320. *Abludit*, ἀπᾴδει—"is out of harmony,"= a ἅπαξ λεγόμενον for *abhorret* or *discrepat*. *Imago*—"illustration."

321. *Adde poëmata nunc*—"now add (viz., to building houses) your making verses." Damasippus must have been too prone to change his opinions, or not much in earnest, at the beginning of the conversation, in attacking the poet's laziness in composing. *Hoc est*, as in 308. *Oleum adde camino (=flammae)*—"add oil to the fire," i.e., your madness may be compared to that of one pouring oil upon the fire to quench the flame. Cp. *πίττῃ καὶ ἐλαίῳ πῦρ κατασβεννύναι*, Lucian, Tim. 44.

322. *Sanus*—Poetry was regarded as a sort of divine madness. Cp. Ars Poet., 296, and Sat. ii. 7, 117. For *facit—facies*, some MSS. give *fecit—facis et*.

323. *Non dico horrendam rabiem*—"I say nothing of your dreadful bad temper (or rage for satire)." Cp. Epist. i. 20, 25; ii. 1, 149; and Ars Poet., 79. *Jam desine*—"stop now," says Horace. *Cultum majorem censu*—"your style of living being too expensive for your income," continues Damasippus.

324. *Teneas, Damasippe, tuis te*—"Damasippus, do mind (or keep yourself to) your own affairs." A hint from the poet that his opponent is not likely to be more successful in managing other people's business than he had been in case of his own. Cp. line 19.

325. The Stoic goes on to say—*Mille, &c.—furores*. *Mille*, gen. indecl. with *puellarum*. *Furores*=*vehementes amores*.

326. *O major, &c.—minori*—"O thou greater madman, spare at length your inferior (madman)!" rejoins the poet, with apparent deference.

SATIRE IV.—A dialogue between Horace and one Catius, who professes to be in a great hurry to write out a report of some extraordinary lecture, which he says he had just heard on gastronomy. The poet becomes interested on hearing the subject, and the amateur, after getting a little flattery, proceeds to give a full account of the dissertation, *ab ovo usque ad mala*, (Sat. i. 3, 6,) with some original remarks on his own merits, the importance of this science, and cleanliness on the part of slaves. Horace, in the end, pretends to have been much gratified, and to be exceedingly anxious that Catius would introduce him to such a master of human happiness.

The object of the Satire is, apparently, to ridicule those of the Epicureans who made pleasure consist only in eating and drinking. Cp. Ode i. 34, 2.

Weber supposes it to have been written, B.C. 28, and in summer. Cp. line 21. Others date it in 32 *to* 30; and Zumpt in 40, B.C.

Some think that this Catius is the M. Catius Insuber, the Epicurean, mentioned by Cicero (ad Fam. xv. 16,) probably in B.C. 45, as being recently dead; and by Quintilian (x. 1) and the Scholiasts, as the author of four books, *de rerum natura et de summo bono.* Others, with more probability, identify him with Catius Miltiades, whom Orelli conjectures to have been a freedman of the other, and of whom the Scholiast, on line 46, says, that in his work on the art of baking, he announces—*Haec primus invenit et cognovit Catius Miltiades.* The *auctor* (line 11) is not known. Heindorf conjectures that it was Mæcenas; Wieland, that it was Horace himself; Manso, that it was C. Matius, a friend of Julius Cæsar (Cicero ad Fam., xi., 27); Heinsius, that it was Epicurus; Acron, that it was Nasidienus (Sat. ii. 8). It was probably some person of rank whom the poet did not wish openly to provoke.

1. *Unde et quo Catius?*—"whence and whither, Catius,"—a familiar mode of salutation =*Unde venit et quo tendit Catius?*—the third person being substituted for the second. Cp. Sat. i. 9, 62. *Non est mihi tempus* (*confabulandi*), replies Catius.

2. *Ponere signa novis praeceptis*—Porphyrion explains this by "*scribere et consignare nova praecepta*"—"to commit to writing (lit., to affix marks or symbols to) some original precepts." Most, however, consider that *ponere signa* refers to the subject of technical memory or mnemonics. Cp. Cicero, de Or. ii. 86, *Rerum memoria propria est oratoris; eam singulis personis bene* POSITIS *notare possumus, ut sententias* IMAGINIBUS, *ordinem* LOCIS *comprehendamus. Qualia* = *quae. Vincant*—"surpass." Some MSS. give *vincunt*, and others *vincent.*

3. *Pythagoran*—See Notes, Ode i., 28, 10. *Anytique reum*—"and the one who was impeached by Anytus." Socrates is thus designated, because Anytus, son of Anthemion, a wealthy leather merchant, and a leader of the democratic party, at Athens, was more influential than either Melētus or Lycon, his other (συνήγοροι) accusers, B.C. 399. *Platona*—See Notes, Sat. ii. 3, 11.

4. *Peccatum fateor*, responds Horace. *Sic tempore laevo*—"at so unseasonable a time." Cp. Sat. ii. 1, 18.

5. *Bonus*=*quae est tua bonitas*—"with your usual kindness," or, simply, "kindly." After *oro*, understand *ut.*

6. *Interciderit tibi* (*ex memoria*)—"shall have escaped thee," in consequence of my interruption. *Repetes* (*id*) *mox* — "you will soon recover it."

7. *Hoc*—"this faculty," viz., of recollecting, or recalling a thing to mind, alluding to memory, both natural and artificial. *Artis* (*memoriae*)—Cp. Auct. ad Herenn iii. 16: *Sunt duae memoriae, una naturalis, altera artificiosa. Naturalis est ea, quae nostris animis insita est et simul cum cogitatione nata; artificiosa est ea, quam confirmat inductio quaedam et ratio praeceptionis. Mirus* (*es*) *utroque*, is ironical.

8. *Quin id, &c.*—*peractas*—"why, I was just then considering how I might retain them all in mind, as being nice matters, and expressed in nice language," says Catius.

9. *Tenues*, λεπτάς — "nice or subtle," and therefore exquisite and difficult to be remembered.

10. *Hominis*—The individual who uttered these precepts to Catius. Before *Romanus*, supply *utrum sit. Hospes*—"a stranger," probably a Greek.

11. *Celabitur auctor*—See Introduction.

12. *Longa, &c.*—*ponere*—"remember to serve up those eggs which shall have a long shape, as being of a better taste, and whiter," and therefore more pleasing to the eye than the round. From this to line 20 is occupied with the *gustatio* or *promulsis. Illa* (*ova.*)

13 *Succi melioris*=εὐχυμότερα, in the sense of "better flavoured," rather than in that of "more wholesome." Cp. Pliny, Hist. Nat. x 74, *Quae oblonga sint ova, gratioris saporis putat Horatius Flaccus.* For *alba*, which is the reading of all the MSS., Bentley conjectured *alma*—"nourishing." This he afterwards repudiated himself; but it has been retained by Doering, Heindorf, Wüstemann, and others. Some think that *alba* refers to the *putamen*, or shell; others, to the *albumen*, or white; and others, to the *vitellus*, or yolk, which is said to be best when of a pale red, as in those that are newly laid. The first appears the most natural interpretation.

14. *Ponere*=*apponere in Mensa*, as in Sat. ii. 2, 23. *Namque, &c.*—*vitellum*—"and because they surround (or enclose) a male yolk, (i.e., one which, if hatched, would produce a cock) and have a thick (or fleshy) albumen (lit., being very thick skinned)." Columella (viii. 5, 11) and Pliny (x. 74) agree that cocks are hatched from long eggs, and hens from round ones. Aristotle (Hist. Anim. vi. 2, 2) reverses the statement; and, the probability is, that the one assertion is as accurate as the other, the fact being that some hens lay the one sort, and some the other, and that the sex of the birds does not depend upon the shape of the eggs. The poet may have recorded these vulgar errors to show that both the imagination and the eye have an influence on the taste. *Callosa* (from *callus*) primarily refers to hard or indurated skin, as on the palm of a labourer's hand, and does not so

well describe the shell, as it does the boiled albumen, which is the most nourishing part of the egg.

15. *Caule suburbano*—"than that (i.e., than cabbage) raised in gardens near the city." For *caule*, the best MSS. give *cole*, which Acron says is for *caule*, as *clode* for *claude*, *sorices* for *saurices*, or *coda* for *cauda*. Before *qui* supply *caulis*, and compare the position of the antecedent in line 12.

16. *Irriguo nihil est elutius horto*—"nothing is more insipid (lit., more washed out, or more washy) than the produce of a much-watered garden." Catius, probably, here means to contrast merely the productions of the fields, matured in due season, with the forced offspring of gardens.

17. *Vespertinus*—"in the evening," or, "of an evening." See Notes, Epode 16, 51. *Subito te oppresserit*—"should come upon you unexpectedly."

18. *Ne, &c.—palato*—"lest a tough hen should ill accord with his palate," i.e., "in order that the hen served up to him may not prove tough, and badly answer the expectations of his palate." *Malum*=*male.* Cp. Ode ii. 19, 6; iii. 27, 67; and Epist. ii. 2, 9. Jacobs takes it as an interjection, like *indignum!* in Epist. i. 6, 22.

19. *Doctus eris*=*doceberis a me. Mixto—Falerno*—"in diluted Falernian," i.e., some Falernian wine being poured into the water in which the fowl was to be boiled, in order to make it tender. Though the efficacy of this precept may fairly be doubted, Fea says that Italian cooks, for this purpose, still pour strong wine or brandy or rum into fowls before killing them, and, according to Keightley, "in this country vinegar is used in the same way, and for the same purpose." All the MSS. give *mixto*, or *misto*. Landinus conjectures *mulso*, and Bentley, *musto*. No emendation is required. Cp. οἶνος κεκραμένος and ἄκρατος. *Falerno*—See Notes, Ode i. 20, 9.

20. *Pratensibus, &c.—creditur*—"those mushrooms that grow in pasture grounds are the best sort; others are not safely trusted." Those who consult Hooker will find that this is not, as has been frequently asserted, a bad maxim, there being so many poisonous varieties of mushrooms to be found in woods. Various species of *fungi*, such as truffles, and different kinds of mushrooms, (*tuber*, *boletus*, and *agaricus*) were much eaten by the Romans.

22. *Nigris—moris*—"with black (i.e., with ripe) mulberries," as being cool and aperient. Cp. Celsus, ii. 29. Pliny (Hist. Nat. xxiii. 7) recommends that some other food should be taken after them. *Prandia*—See Notes, Sat. i. 5, 25.

23. *Ante gravem—solem* = *antequam gravis sit sol*—"before the sun becomes burdensome," i.e., before the heat of the day, when they are fresh and cool. These remarks on the *prandium* are a digression.

24. *Aufidius*—Supposed to be M. Aufidius Lurco, author of the *Lex Aufidia de Ambitu*, when tribune of the people, B C. 61, maternal grandfather of Livia, wife of Augustus, and the first that fattened pea-fowl for sale, by which, according to Pliny, (x. 20.) he made 600,000 sesterces, about £5000 a-year. He is here blamed for making his *mulsum* (οἰνόμελι) of honey, and strong Falernian, instead of honey, and *mustum*, or some weak wine. *Mulsum* is sometimes improperly translated *mead*, which was *mulsa (aqua)*, in Greek ὑδρόμελι, or μελίκρατον, a mixture of honey and water, boiled and fermented.

25. *Vacuis—venis*—"when the stomach is empty." The *mulsum (vinum)* was either taken in the morning to fortify the stomach, or at the *gustatio*, to whet the appetite and promote digestion.

26. *Praecordia*—"your stomach." See Notes, Epode 3, 5.

27. *Prolueris*—"you will have washed out." Cp. Sat. i. 5, 16. *Si dura morabitur alvus*—"if you are costive," lit., "if your bowels will be hard stopped."

28. *Mitulus, &c.—conchae*—"muscles and cheap wilks will remove obstructions." *Mitulus*—τιλλίνα or ξιφύδριον. Shell-fish generally formed part of the *promulsis*.

29. *Lapathi brevis herba*—"the leaf of the humble (or low-growing) sorrel." See Notes, Epode 2, 57. Porphyrion would have *brevis* here, as in Ode i. 36, 16, to mean "short-lived," *non diu vigens. Albo—Coo (vino)*—The Coan was a pale white wine mixed with sea water (Pliny, xiv. 10). See Notes, Ode iv. 13, 13.

30. *Lubrica*—"slippery," or "slimy." *Nascentes*—"increasing." It was an ancient vulgar error to suppose that all shell-fish were fuller and better during new and full moon than in the first and third quarters (Pliny, ii. 41).

32. *Murice Baiano melior Lucrina peloris*—"the *peloris* from the Lucrine lake is better than the *murex* from Baiæ." *Murice*—The *murex* was a turbinate shell-fish, which yielded a valuable purple dye, but was not much esteemed as an article of food. *Baiano*—See Notes, Ode ii. 18, 20. *Lucrina*—See Notes, Ode ii. 15, 3. *Peloris*—This appears to have been a large sort of oyster, styled *aquosa* and *fatua* by Martial, (vi. 11, 5, and x. 37, 9).

33. *Ostrea*—"oysters," i.e., the best oysters. *Circeiis*—Circeii, a town and promontory in Latium, now *Monte Circello*, the fabled haunts of Circe. *Miseno*—Misenum, a town and promontory in Campania, now *Cape Miseno*, the naval station of Augustus in the Tuscan sea, as Ravenna was in the Adriatic, said to derive its name from Misenus, the trumpeter of Æneas (Virgil, Æn. vi. 235). *Echini*—See Notes, Epode 5, 27.

34. *Pectinibus, &c.—Tarentum*—"the luxurious Tarentum prides herself on her broad scallops." The *pecten* of the Latins is the κτείς of the Greeks, and both receive their names from the indented and comb-like appearance of their shells. It is doubtful whether *patulis* should not be translated "gaping," or "opening," ἀνα-

πτύχοις, Aristotle (Hist. Anim. iv. 4.) *Molle*—Cp. Epist. i. 7, 45.

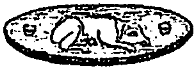
36. *Non prius, &c.—saporum*—"the subtle science of tastes not having been previously investigated," i.e., without having first investigated, &c. For *non*, some MSS. have *ni*. *Exacta*=*explorata*.

37. *Cara pisces avertere mensa* (*piscatoria*)—"to carry off (or appropriate) the fish from a dear stand," i.e., to pay dear for fish. *Cara*, by enallage, for *caros*, as it was the fish, and not the counter, that was expensive. For *avertere*, some MSS give *averrere*—"to sweep off as with a net."

38. *Ignarum* (*hominem*)—"for one who does not know," the accusative before *avertere*. *Quibus, &c.—reponet*—"for which kind sauce is better adapted, (i.e., which are best when stewed with sauce,) and for which, when broiled, (or fried,) the sated guest will speedily replace himself on his elbow," i.e., will prepare for eating again. The Romans, at table, reclined on couches, with the upper part of the body supported on the left elbow.

40. *Umber*—"from Umbria," at the foot of the Apennines, between Sabinum and the Rubicon. *Iligna—glande*—"with the acorn of the holm-oak (*ilex*)." *Rotundas, &c.—inertem*—"bends with its weight the round dishes of him who dislikes flabby meat."

41. For *curvat*, some MSS. give *curvet*—"should bend." *Lances*—The *lanx* was a large circular dish, usually of silver, and boars were served up whole, as in the following cut. Cp. Juvenal, Sat. i. 40, and Pliny, viii. 51. The plural here may imply that more dishes than one were needed to support the boar.



42. *Laurens*—"from Laurentum," a city of Latium, in the marshy ground, near the mouth of the Tiber. Cp. Virgil, x. 708. *Ulvis et arundine pinguis* (=*pinguefactus*)—"fattened on sea-weed and rushes."

43. *Submittit*=*suppeditat*—"supplies." *Capreas*—"roes," but generally taken for *capras*—"goats," as this is the only passage where roes are mentioned in connection with vineyards. *Non semper edules*—"that are not always eatable," as having fed on the bitter vine leaves.

44. *Fecundae*—"prolific," not *gravidae*—"pregnant." The ancients believed in the superfetation of hares, as well as rabbits (*cuniculi*). Cp. Pliny, x. 63, 88. Some MSS. give *fecundi*, the masc. being frequently preferred to the fem. *Sapiens*—"the man of taste," or "the connoisseur." Cp. line 36. *Armos*—"the shoulders," not "the loins." Cp. Sat. ii. 8, 89. Doering makes it "the back," which, at least, is more in accordance with modern taste, if not with Latin usage.

45. *Piscibus, &c.—palatum*—"what was the best kind of fish and birds and the proper season for them, though inquired into, was apparent to no palate before mine." *Natura* (*optima*)—Cp. line 20.

46. *Meum—palatum*, here used pompously for *me*.

47. *Crustula*—See Notes, Sat. i. 1, 25.

48. With *satis*, supply *est*, this being the only place in Horace where it is found without a verb.

50. *Securus*—"regardless," or "indifferent."

51. *Massica, &c.—inimica*—Pliny (xiv. 27) tells us, that this ought to be done with all the wines of Campania, and that they should be exposed both night and day to the wind and rain. See Notes, Ode i. 1. 19. The precepts regarding wines extend to line 62. *Caelo*—"weather."

53. *Odor*—"the bouquet," or "odour." *At illa, &c.—saporem*—"but these wines lose all their flavour if strained (lit., spoiled) through linen." See Notes, Ode i. 11, 6.

55. *Surrentina*—The Surrentine was a light, wholesome wine, obtained from the neighbourhood of Surrentum (*Sorrento*), a town on the south side of the bay of Naples. *Vafer*=*vafre*. *Faece Falerna*—"the lees of Falernian," dried in the sun, baked into cakes, and afterwards pounded. Cp. Columella, xii. 30.

56. *Columbino, &c.—ovo*—"succeeds in collecting the sediment (i.e., clarifies or fines them properly) with a pigeon's egg."

57. *Quatenus*—"seeing that," or "because." *Ima petit*—"goes to the bottom." *Volvens*=*devolvens*. *Aliena*—"heterogeneous (or unsuitable) ingredients." *Vitellus*—The white would have served the purpose vastly better than the yolk. Both act on the principle of coagulating and depositing the sediment by means of their flakes.

58. *Tostis—squillis*—"with fried (prawns or) shrimps," which were called by the Greeks *καρίδες*, or *καμμάροι*. *Marcentem*—"flagging," or "jaded." *Afra—cochlea*—Dioscorides (ii. 11) says that the best snails were got from Africa and Sardinia.

59. *Lactuca*—"lettuce," named from its milky juice, is the θρίδαξ of the Greeks, and possesses cooling, sedative, and aperient properties. It was a favourite salad, dressed with vinegar, taken before the cœna, in the time of Martial, and after it, as it is with us, by the ancient Romans. Cp. Martial, xiii. 14. Catius very properly condemns it, after the *commissatio*. *Innatat*—"rises on," lit., "floats upon;" opposed to *sedet*—"sits or settles." Cp. Sat. ii. 2, 73. *Acri*—"soured," or "irritable."

60. *Perna, &c.—immorsus refici*—"it rather demands to be refreshed by being stimulated with ham, and still more with sausages." *Hillis*—*Hilla* diminutive of *hira*, a gut.

61. With *immorsus*, supply *stomachus*, not *potor*, as some insist. Some editions give *in morsus*; but it is not for eating but for drinking that Catius is now prescribing. This reading appears to have arisen from

some MSS. giving *inmorsus* for *immorsus*. *Quin*, &c.—*popinis*—"nay, it would rather have any of all the dishes that are (lit., hot brought) brought steaming from dirty eating-houses," i.e., anything hot, and well spiced with pepper and salt, would be more palatable than lettuce to a cloyed stomach. *Malit*=βούλοιτ' ἄν. Understand *quam lactucam*.

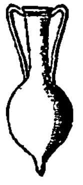
62. *Immundis*—Cp. Epist. i 14, 21. *Fervent allata*=*afferuntur ferventia. Popinis*—The keeper of a *popina* (ὀψωπώλιον) was a *popinarius*, or *popinator*; the frequenter, a *popino*, and, by implication, a sot, as eating-houses were the resort of the idle and dissolute (Sat. ii. 7, 39)

63. *Duplicis—juris*—"of the two kinds of sauce," the simple and compound. The description of the former ends with line 66, of the latter, with line 69. This is Bentley's explanation, and apparently the correct one. Heindorf, however, considers *duplex* to be here opposed to *simplex*, and to signify "mixed," or "compound," though, in this sense, both are compound—the plain being made of sweet olive oil. rich undiluted wine, and the brine of pickled tunnies from Byzantium; while the composite consisted of these ingredients boiled with chopped herbs, and afterwards seasoned with Corycian saffron, and the juice of Venafran olive berries. Cp. Sat. ii. 8, 51.

64. *Dulci*=*recente*, and opposed to *rancido* (Sat. ii. 2, 89).

65. *Quod*—One MSS. gives *cum*, and another *at*. *Muria*—This was obtained principally from tunnies (*thynni*), as *garum* was from mackerel (*scombri*), both half putrified, and then strongly salted.

66. *Byzantia*—The tunny was taken in large numbers, near Byzantium (*Constantinople*). *Putuit* (from *putesco*)—"has become tainted." Landinus and Torrentius give *putruit*. *Orca*, (ὄρκη or ὕρχα) an earthen jar for pickled fish, as in the following cut.

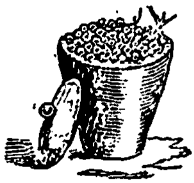


68. *Corycio*—The best saffron was obtained from Mons Corycus, in Cilicia Campestris. *Stetit*—"has stood," to cool.

69. *Venafranae*—See Notes, Ode ii. 6, 15. *Remisit*—"yields," the aorist for the present, in the sense of what is accustomed to take place.

70. *Picenis*—See Notes, Sat. ii. 3, 272. *Tiburtia*—See Notes, Ode i. 7, 14. Catius now proceeds to treat of the dessert.

71. *Venucula* (*uva*)—A kind of grape, called also *sircula* and *stacula*, and suited for preserving in jars (*ollaris*). Cp. Pliny, xiv. 2, 34. The derivation of *venucula* is disputed. Some take it from *Venusia*, others from *venum*, *quod venalis*. Both doubtful. The different spellings are *venicula*, *vernucula*, and *vennucula*. *Ollis*—The *ollae* were of earthenware or metal, and shaped as follows.



72. *Albanam—uvam*—"Alban grapes." See Notes, Ode iv. 11, 1. Best dried as raisins (*uvae pensiles* or *passae*).

73. *Hanc, &c.—catillis*—"I am found to have been the first that put these grapes with apples, the first that put wine lees and anchovy sauce, the first also that put white pepper mixed with black salt, in clean little dishes around the table," for the convenience of the guests. Catius here groups his discoveries, for the sake of effect. The first refers to the dessert; the other two belong to the cœna. The repetition of *ego* and *primus* shows the importance which Catius attached to his invention. *Faecem*—Cp. Sat. ii. 8, 9. Doering, and others, take it for *faex usta*—"burnt tartar." *Allec*, properly any small fish, such as the anchovy, became a general name for a pickle, or *garum*. Cp. Pliny, xxxi. 8. It is also spelled *alec*, *allex*, *alex* and *halec*. Orelli takes it for *caviare*. See Notes, Sat. ii. 2, 47.

74. White pepper was milder than black, and black salt stronger than white.

75. *Incretum* (from *incerno*)—"sifted or riddled with a sieve (*incerniculum* or *cribum*)." Some take it adjectively, "not sifted." Keightley makes it "unsifted," or "what we call *coarse*, as opposed to *fine* pepper." *Circumposuisse* (*mensam*). *Catillis*—*Catillus*, diminutive of *Catinus*. See Notes, Sat. i. 3, 92.

76. *Immane*, &c.—*catino*—Catius says it is a monstrous fault not to have dishes large enough to display expensive fish. *Millia terna* (*sestertium*)—About £25—a sesterce being nearly equal to twopence. *Macello*—See Notes, Sat ii. 3, 229.

77. *Angusto*—"narrow," and *vagos*—"roaming," are incongruous. Catius thinks that fish should be put in a large dish when dead, since they had been accustomed to roam about in the open sea when alive.

78. Catius concludes with general precepts on cleanliness and elegance. *Movet*—"it excites." The rest of the sentence from *seu puer* forms the nominative. Some MSS. give *movent* to agree with *fastidia*. *Seu*=*si ve*—"if either." *Unctis—manibus*, *dum furta ligurit*—"with hands greased,

while (lit., he is licking) licking the stolen meats." Cp. Sat. ii. 2, 68.

79. *Calicem*—See Notes, Ode i. 20, 12. *Furta*—Some MSS. give *frusta*. *Ligurit*—Cp. Sat. i. 3, 81.

80. *Gravis*—"nauseous," lit., "heavy." *Craterae*—See Notes, Ode i. 20, 12. *Limus*—"dirt," or "verdigris." Cp. Sat. i. 3, 91; and ii. 3, 21.

81. *Scopis*—"brooms." See Notes. Sat. i. 1, 45. *Mappis*—"towels," or "dusters." Cp. Epist. i. 5, 22. *Scobe*—"saw-dust," for strewing on the floor of the banqueting room, after it had been swept. Becker supposes that it was dyed with minium and pleasant smelling saffron. *Scobis*, f. sometimes m., denotes dust produced by filing, sawing, or boring. *Quantus consistit sumptus?*—"what expense is there?" implying not much. *Quantus*=*quam parvus quantulus* or *quantillus*.

82. *Neglectis* (*his*)—"if these matters are overlooked." *Flagitium* (*fit*).

83. *Ten', &c.—palma?*—"is it possible for you to sweep a tessellated pavement with a dirty palm broom?" See Notes, Epode 8, 1. *Lapides varios*, λιθόστρωτον, See Notes, Ode ii. 14, 26. *Palma*—Besoms were often made of palm twigs. Cp. Martial, xiv. 82.

84. *Tyrias, &c.—vestes*=*dare illota toralia circum Tyrias vestes*—"to put unwashed drapery around the purple coverlets on your couches." Cp. Epist. i 5, 22. *Intuta*—Several MSS. give *illota*. The *toralia* were white valances, or short curtains in front of the couches, and suspended from the top of the mattress (*torus*). Varro defines *toral* to be "*quod ante torum.*" *Vestes*—See Notes, Sat. ii. 3, 118.

86. *Haec habeant*—"these (i.e., brooms, dusters, and saw-dust) require." *Tanto reprehendi justius illis*=*tanto justius* (*haec neglecta*) *reprendi illis* (*neglectis*) *quae, &c.—mensis*—"their absence is by so much the more justly reprehensible than that of those (such as costly fish and the best wines) which cannot be met with except at the tables of the rich."

88. The poet concludes with the following appeal. *Rogatus*, in apposition with *tu* the nominative to *memento*.

89. *Ducere me auditum* (*ipsum*)—"to take me to hear the man himself." *Auditum*, first Supine. *Perges quocunque*—"to whatsoever place you will have to go." Cp. *celabitur auctor*, line 11.

91. *Tamen interpres* (= ὑποφήτης)—"still being merely a reporter (or relator)?" *Tantundem* (*quantum auctor*).

92. *Vultum habitumque hominis*—"the appearance and deportment (or manner) of the man."

93. *Quia contigit* (*tibi*)—"because it has been your lot to be so highly favoured."

94. *Fontes, &c.—haurire.*—A humorous parody on Lucretius, i. 926, *juvat integros accedere fontes Atque haurire.*

SATIRE V.—This Satire is against legacy-hunters (*heredipetae*), and consists of a supposed dialogue between Ulysses and Tiresias.

Homer, in the eleventh Book of the Odyssey, describes Ulysses descending into the infernal regions, and getting his fate predicted by the shade of Tiresias. Horace commences where Homer ends, and waggishly represents the crafty warrior consulting the blind old Theban soothsayer how he may most successfully repair his shattered fortunes. The seer recommends the persevering servility of the legacy-hunter at Rome, as the only infallible remedy.

Horace has been much censured for attempting to satirize Roman manners in a dialogue between two Greeks. The object of the poet is to show that the practices which he exposes are unworthy of Romans.

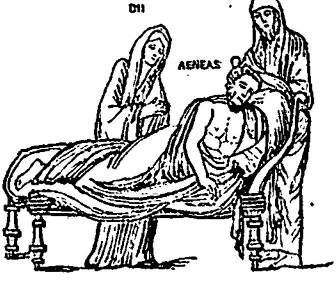
Franke's date of composition is 32; Grotefend's, 31; Kirchner's, 29; while some prefer 30, and others 20, B.C.

1. *Praeter narrata* (*mihi a te*)—"in addition to what you have told me." See Homer, Odyss. xi. 99-137. (*Mihi*) *petenti.*

2. *Amissas*—*naufragio et per procos*—Com. Cruq.

3. *Quid rides?* are the words of Ulysses. *Jamne* (*tibi*) *doloso non satis est?*—"is it already not enough for a crafty fellow like you?" Tiresias insinuates that Ulysses no sooner hears that he is to get home, than he wishes something more substantial than seeing "the smoke rising from his native land," which is all that was asked so long as his return was doubtful. Cp. Homer, Odyss. i. 57.

4. *Ithacam*—Ithaca (now *Thiaki*), a small island in the Ionian Sea, off the coast of Epirus, and celebrated as the birth place of Ulysses. *Revehi* (*nave*)—"to sail back." *Patriosque penates*—"your father's household gods." The penates were the dispensers of the gifts of which the lares were the guardians. See Notes, Epode 2, 65.



Their images were kept in the *tablinum* beyond the *atrium*. In the foregoing illustration from the Vatican Virgil, they are represented as old men veiled like priests about to offer sacrifice.

5. *O nulli, &c.—alga est* is the reply of Ulysses.

6. *Te vate* — "according to your prediction," lit., "you being the prophet." Cp. Homer, Odyss. xi. 113.

7. *Apotheca*—"my wine cellar"—whence the Italian *bottega*, the French *boutique*, and the German *Bude*, a shop. See Notes, Ode i. 37, 6. *Atqui, &c.—alga est*—"while now both birth and merit, unless accompanied by substance, are held in lower estimation than sea-weed." Cp. Ode. iii. 17, 10.

9. *Quando* = *quandoquidem* — "since." *Missis* (=*dimissis*) *ambagibus* — "without any roundabouts (or circumlocutions)." Heindorf applies these words to *horres*; the Scholiasts to *accipe*. They refer to both.

10. *Accipe*=*audi*. *Turdus*=*si turdus*—"if a thrush." See Notes, Ode i. 8, 16.

11. *Aliud privum*—"any other delicacy for your own use." *Privum*=*proprium*, whence *privelegium*—"a law conferring a special benefit on a single individual." *Devolet*—"let it fly,"=*cito deferatur*, the metaphor being taken from the thrush.

12. *Res, &c.—seno*—"where there is much splendid property, and an old man the owner." *Dulcia poma.*—Cp. Epist. i. 1, 77.

13. *Quoscunque* — *honores* — "whatever productions." Cp. Ode i. 17, 16. The *primitiae*, or first-fruits of the year were wont to be offered to the Lares, but, on the present occasion, they must go to the rich man, for he is "*venerabilior Lare*."

15. *Sine gente*—"of no family," a mere *libertinus*. *Cruentus*=*cruentatus*.

16. *Fugitivus*—"a run-away slave."

17. *Exterior*—"on the left," lit., "on the outside." *Ire comes exterior* is analogous to *latus tegere* or *claudere*—"to accompany one on the left," i.e., on the side most exposed to injury or attack. The sycophant is to let the rich man be the *interior*, as an expression of his own inferiority and readiness to afford him protection if required. *Si postulet* (*te comitem*).

18. *Utne, &c.—latus*—"is it likely that I should (lit., protect the side of a vile Dama) give a vile Dama the wall?" i.e., the most honourable place in walking, exclaims Ulysses. *Utne*=*egone ut* in prose. Understand *credibile est?* See Notes, Epode 17, 56. *Damae*—See Notes, Sat i. 6, 39.

19. *Melioribus*—"his betters," or "the best," Achilles and Ajax. *Ergo pauper eris*, replies Tiresias.

20. *Hoc*—"even this," toadying a slave for money.

21. *Et quondam majora tuli* appears to be a parody on Homer, Odyss. xx. 18. *Τέτλαθι δὴ, κραδίη· καὶ κύντερον ἄλλο ποτ' ἔτλης.*

22. *Aeris*—"money." *Ruam*=*eruam* or *corruam* — "I may speedily (lit., raise) amass." Cp. Virgil, Æn. i. 35, 85; xi. 211; Geo. ii. 308.

23. The prophet continues to line 57. *Captes* — "you should strive to catch." *Captator* is "a legacy-hunter," or "will-catcher," line 57. *Astutus*=*astute*.

24. *Vafer unus et alter*—"one or two cunning fellows," i.e., rich and cunning old men.

25. *Praeroso* — *hamo* — "after having nibbled the bait from the hook," i.e., after having received the presents sent them, without making the expected return. The legacy-hunter is here metaphorically compared to a fisherman. *Fugerit*=*effugerit te*.

27. *Si res certabitur.*—Cp. Sat. ii. 1, 49. *Olim*—"at any time." See Notes, Ode ii. 10, 17.

28. *Uter*—"whichever of the parties." *Improbus*—"although a man of no principle." *Ultro*—"unprovoked," or, "without any grounds of action." Cp. Ode iv. 4, 51.

29. *Illius defensor*—"his advocate."

30. *Fama, &c.—sperne*—"spurn the citizen superior in reputation, and in the justice of his cause."

32. *Quinte, puta, aut Publi*—When you address a rich man whom you wish to secure, take care to use his prænomen: "Quintus, for instance, or Publius." The final syllable of *puta* in this sense, is always short. See Notes, Sat. ii. 3, 38. *Gaudent praenomine molles auriculae*—"soft ears (i.e., ears accustomed to adulation) delight in the prænomen," because slaves had none. See Notes, Ode iv. 6, 43.

33. *Virtus tua*—"your great merit."

34. *Jus anceps novi*—"I know the doubtful (or uncertain) law," and can therefore take advantage of all its quirks. Cp. Sat. ii. 2, 131.

35. *Quam te contemptum cassa nuce pauperet*—"than treat you with contempt, and defraud you of a (lit., rotten or empty nut) nut-shell." *Pauperare*, which literally means "to impoverish," is here in the sense of *privare* or *spoliare*.

37. *Jocus*—"a subject of ridicule." Cp. Sat. ii. 2, 107, and Catullus, 42, 3, *Jocum me putat esse moecha turpis*. *Ire, &c.—jube*—"bid him go home and take care of (lit., his dear skin) himself." See Notes, Ode iii. 17, 15.

38. *Fi cognitor ipse*—"be his procurator (or attorney) yourself." The *cognitor* conducted the cause of one who was *absent*; the *procurator*, of one who was *present*. For *fi*, some MSS. gives *sis*. Bentley puts the semicolon after *cognitor*, and takes *ipse* with *persta*, &c.

39. The seer now counsels the hero to "persevere and be hardy," whether it be the height of summer, or the depth of winter. *Canicula*—See Notes, Ode i. 17, 17. *Rubra canicula, infantes statuas*, and *hibernas cana nive conspuet alpes*, are supposed to be taken from the poems of M. Furius Bibaculus, whose inflated style Horace has already ridiculed See Notes, Sat. i. 10, 36.

40. *Infantes*—"mute or speechless." Cp. Epist. ii. 2, 83. Some ingeniously translate it "young," i.e., recently made, and likely to split by the heat of the dog-days.

Cp. Sat. i. 8, 47. *Pingui tentus omaso*—"swollen (or distended) with fat tripe." *Omasum*, which is said to be of Gallic origin, properly denotes an "ox's stomach." Cp. Epist. i. 15, 34. Acron, and many others, understand *pingui omaso* here to mean "his fat paunch."

41. The Scholiast says, that Bibaculus begins his poem on the Gallic War, with "*Jupiter hibernas cana nive conspuit Alpes.*" For *Jupiter*, Horace humorously substitutes the name of the author. *Conspuet Alpes*—"will spit the Alps all over." *Conspuet*=*consperget*—"will besprinkle."

42. *Cubito stantem prope tangens*—"jogging a bystander with his elbow."

43. *Ut patiens! ut amicis aptus! ut acer (ille est)!*—"how indefatigable he is! how serviceable to his friends! how active in their cause!"

44. *Plures, &c.—crescent*—"more gudgeons (lit., tunnies) will swim in, and your fish-ponds will increase." Cp. Epist. i. 1, 79. The *thunnus* of the ancients is the *scomber thunnus* of modern ichthyologists. Lucian also (Tim. 22) compares rich old men to tunnies, which are generally caught in shoals, if caught at all. The word "fish" is still vulgarly used for "person." *Cetaria*—There were ponds of salt-water near the sea, for keeping the larger sort of fish.

45. *Validus male*—"in feeble health," or "an invalid."

46. *Sublatus aletur*—"shall be taken up and nurtured." Among the Spartans, and early Romans, unless the father, or some one authorized to act for him, lifted up the new-born child from the ground, it was exposed. Hence the phrases *tollere* or *suscipere filium*, "to rear or educate a son," and *non tollere*, "to expose."

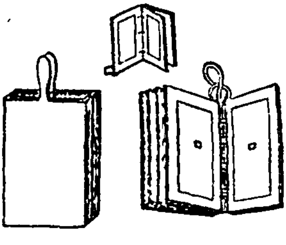
47. *Caelibis*—"of a single man," whether a bachelor or widower. *Nudet*—"may expose," lay bare your motives. *In spem—ut*—"into the hope that."

48. *Officiosus*=*officiose*—"by your assiduous attentions." *Secundus heres*—The "second heir," or "heir-in-remainder, or in reversion," was one who was to succeed after the first heir.

49. *Egerit Orco*—Cp. Ode i. 24, 18. *Orco*—"to Orcus or Pluto." Cp. Ode i. 28, 10.

50. *Haec alea*—"this die, or this game." *Fallit* (*se*)—"fails."

53. *Ut limis* (*oculis*) *rapias*—"as to ascertain by a hasty side-glance." Some take *limis* as the nominative singular, used adverbially, as *limes* and *limibus* are found, as well as different forms of *limus, a, um*. One MS. gives *limus*. *Quid, &c.—versu*—"what the first page means in the second line," i.e., "what the second line of the first page intimates." Wills were usually written with a *stilus* (Sat i. 10, 72) on waxed tablets (*ceratae tabulae* or *cerae*) having raised margins to prevent contact. The first line of the first page contained the name and designation of the testator, the second began with the names of the legatees. Tablets were styled *cerae duplices, triplices, quadruplices, quintuplices*, according as they had two, three, four, or five leaves. One with two leaves was also named *diptycha*—(δίπτυχα). The first page was called *prima*, the second, *secunda*, and the last, *extrema cera*. Different forms are represented by the following cut.



54. Before *solus*, supply *utrum sis*. *Solus*=*heres ex asse*—"sole-heir." *Multisne coheres*=*sisne heres cum multis*.

55. *Plerumque*—"very often." Cp. Sat. i. 10, 15, and Ars Poet., 14. *Recoctus scriba ex quinqueviro*—"a clerk double refined out of a quinquevir." *Recoctus*, perf. part. of *recoquere*—"to cook again, to forge anew, to smelt again, or refine." Acron explains it by *astutus* or *vafer*—"sly or cunning." Porphyrion, by *iterum scriba factus*, as if he had been a *scriba*, a *quinquevir*, and a *scriba* again.

56. *Scriba*—"a clerk or notary." *Quinqueviro*—The *quinquevir* was one of five commissioners appointed for some special purpose, and apparently regarded as inferior to the *scriba*. *Corvum deludit hiantem*—"will befool the gaping crow." This probably refers to the well-known fable of the Fox and Crow. *Hiantem* represents the bird as in the act of opening its mouth, and allowing the meat to fall to the ground.

57. *Dabit risus*—"will occasion laughter." *Nasica Corano*—Nothing is known of these worthies except from the context. See line 624.

58. *Num furis* (ἐνθουσιάζεις)—"are you in a prophetic frenzy?" exclaims Ulysses. *Prudens*=*prudenter*.

59. *Laërtiade*—See Notes, Ode i. 15, 21. *Quidquid*—"every thing which." *Aut erit aut non*—"will either come to pass or will not." This truism is a satire upon the ambiguity of oracular responses. Some would supply—"as I shall have predicted," as if to illustrate the way in which responses were usually interpreted, in accordance with the wishes of the votaries.

60. *Divinare* is equivalent to *divinandi facultatem*.

61. *Ista fabula*—"that story," to which you were alluding.

62. *Juvenis*—Octavianus (Augustus), who was born B.C. 63. See Notes, Ode i. 2, 41. Tiresias replies in mock heroic style and ends with *trade* in line 76. He gravely tells the story as if it were a prophecy.

64. *Forti*—"to the brave or bold," and *procera*—"tall or stately," but neither

necessarily in a good sense. *Corano*—Coranus, the ex-quinquevir clerk, appears to have lent Nasica money, and sought his daughter in marriage. Nasica, either unable or unwilling to repay him, consented, in the hope of either receiving a legacy or being excused from the payment of his debt; but was grievously disappointed when he read the will and found that nothing was left either to him or his *praeter plorare.*

65. *Metuentis reddere soldum*—"afraid of paying (or of having to pay) off his debt at once," in case of refusal. *Metuentis*—See Notes, Ode ii. 2, 7. *Soldum*, contracted for *solidum*. See Notes, Sat. ii. 3, 240. With *soldum*, supply *aes alienum*, which is implied in *reddere*.

67. *Multum—negatas*—Etiquette would require that, in such cases, there should be no examination of the will; but Nasica, after a good deal of coquetting, gave in, and was paid for his curiosity.

68. *Parthis horrendus*—See Notes, Ode i. 26, 3, and iii. 5, 3. *Ab alto demissum genus Aenea*—See Notes, Ode i. 2, 17, and compare Virgil, Æn. i. 289.

69. *Praeter plorare*, χωρὶς τοῦ κλαίειν, οἰμώζειν,—"except lamentation." Orelli makes *praeter* an adverb, as in Ovid, Heroid. 17, 162, *Nil illi potui dicere praeter erit.* Perhaps it is better to understand *plorare* as a Grecism for *plorandum* or *ploratum*. It is humorously used to express the consequence of his disappointment as a legacy. See Notes, Sat. i. 10, 91.

70. *Mulier*=*libertina* or *concubina*—"mistress."

71. *Delirum*—"doting or crazy." *Temperet*—"shall govern," shall have the management of.

72. *Laudes* (*illos ad senem*).

73. *Adjuvat, &c.,—caput*—"this is indeed a good plan; but it is a far better one to storm the capital itself," in other words, "the old man." *Quoque*=*quidem*. *Vincit*=*praestat*, κρατεῖ. *Prius* is thus taken as an adverb; some regard it as an accusative, governed by *vincit*, and signifying "the former method."

74. *Scribet*=*si scribet.*

75. *Laudato*, future imperative—"you shall praise them." *Erit*=*si erit.* *Cave* (*ne*)—See Notes, Sat. ii. 3, 38.

76. *Penelopam*—Some MSS. give *Penelopem*, and others *Penelopen*. *Facilis*=*facile*—"good-naturedly or obsequiously." *Potiori* (*quam te*). *Putasne?*—"do you suppose?" Ulysses incredulously asks.

77. *Perduci*=προαγωγεύειν. *Frugi*—"discreet or industrious." Cp. Sat. ii. 7, 3.

79. *Venit enim magnum donandi parca juventus*—"true, for only young men came, not fond of giving much," responds Tiresias. This is a parody on Hom. Odyss. xviii. 291, &c. Bos and Cuningham here conjecture *venit enim magno: donandi parca juventus*, implying that her price was high, and her suitors parsimonious; but for this reading there is not the slightest authority. *Enim* is here elliptical, as γὰρ frequently is in Greek. *Magnum* (*pretium*).

80. *Tantum—quantum*=*tam—quam*, as in Sat. i. 8, 17.

83. *Ut canis, &c.—uncto*—Cp. the Greek proverb, χαλεπὸν χορίῳ κύνα γεῦσαι, and Lucian, adv. Indoct. 25, οὐδὲ γὰρ κύων ἅπαξ παύσαιτ' ἂν σκυτοτραγεῖν μαθοῦσα. *Uncto*—"greasy."

84. *Anus improba*—"a wicked (or a roguish) old woman." *Improba* does not here refer to the moral character, but to the mischievous humour which dictated so strange a will.

87. *Scilicet, &c.—mortua*—"no doubt to see if she could slip through his fingers, when dead."

88. *Cautus adito*—"be cautious in your approaches." *Cautus*=*caute*. Cp. *Leniter arrepe*, line 48.

89. *Neu, &c.—abundes* (*opera*)—"be neither sparing of your attentions, nor immoderately in excess with them."

90. *Difficilem*, δύσκολον—"fastidious." *Morosum*—"capricious." *Garrulus*—"by talking too much." *Ultro—sileas*—"on the other hand, do not, in like manner, be too silent." Macleane takes *ultro* with *garrulus*, and thinks "it means that he should not speak before he was spoken to." A few MSS. give *ultra* (*quam satis est*), which some join with *garrulus* and others with *sileas*.

91. *Non*=*ne*, as in Epist. i. 18, 72, and Ars Poet., 460. *Davus sis comicus*—"be like Davus in the play," i. e., obsequious and cunning like the slave in the Andria of Terence. Cp. Sat. i. 10, 40.

92. *Capite obstipo*—"with head bent forward." Cp. Persius, Sat. iii. 80, *Obstipo capite et figentes lumine terram.* *Obstipus*=*stipitis instar aliquo inclinatus.* The context determines the direction. *Multum* (=*valde* or *prorsus*) *similis*. *Metuenti*—"to one who stands in awe" of his master. See Notes, Sat. ii. 3, 295.

93. *Obsequio grassare*—"make your advances with assiduity." *Grassor* freq. of *gradior*. *Increbruit*—"has increased or freshened," perf. of *increbresco*. Cp. Virgil, Geo. i. 359. Other MSS. give *increbuit* or *increpuit*.

94. *Cautus*=*caute*. *Velet caput* (*toga*)—The Romans were accustomed, in the city, as a screen from the heat or wind, to throw over their head the lappet of their gown. *Extrahe* (*eum*).

95. *Aurem substringe* (*ei*) *loquaci*—"turn up (lit., bind up from below,) your ear, (or lend an attentive ear) to him, if he is fond of talking."

96. *Importunus* (*importune*) *amat laudari*—"he is extravagantly (or unseasonably) fond of being praised." Some make this a question. *Ohe jam!*—See Note, Sat. i. 5, 12.

97. *Ad caelum manibus sublatis*, as an expression of impatience. *Urge* (*eum*)—"press him hard." Some MSS. insert *et* after *urge*.

98. *Tumidis—sermonibus*—"with swel-

ling compliments," as if he were a bladder.

99. *Cum, &c.—levarit* is a periphrasis for *morte sua* or *si mortuus est.*

100. *Et certum (=certo) vigilans,* ὕπαρ οὐκ ὄναρ — "and while wide awake." *Quartae—partis—heres=heres ex quadrante* or *ex teruncio.*

101. *Ergo, &c.—subinde*—"intersperse now and then (namely, with the reading of the will, or in conversation,) is then my friend Dama now no more? where shall I find one so brave and so faithful to me?" *Dama*—Cp. line 18.

102. *Nusquam est*=οὐκέτ' ἔστιν. *Unde mihi tam fortem (petam* or *parabo)?*—Cp. Sat. ii. 7, 116.

103. *Illacrimare,* present imperative of *illacrimor.* Some consider it to be the present infinitive, and make it the nominative to *est. Est, &c.—celare*—"you may thus conceal a countenance that would reveal its joy." *Est=licet,* ἔστι for ἔνι or ἔξεστι. Cp. Epode 17, 25, and Sat. i. 2, 101.

105. *Permissum (tuo) arbitrio*—"left to your discretion." For *permissum,* some MSS. give *commissum. Sine sordibus*—"without meanness," a litotes for *eleganter*—"splendidly or elegantly." *Funus*—See Notes, Sat. i. 6, 43.

106. *Egregie factum*—"celebrated in a handsome manner."

107. *Forte senior male tussiet*—"happens to be advanced in years, and to have a bad cough." *Huic, &c.—addicere*—"if he would be the purchaser either of a farm or of a house out of your share, say to him that you make it over to him with pleasure for a sesterce," i.e., for a merely nominal sum to render the transfer valid, according to law.

109. *Nummo (sestertio). Addicere=addicturum esse.*

110. *Imperiosa trahit Proserpina*—"the inexorable Proserpina drags me hence." *Imperiosa,* ἐπαινή—Cp. Ode i. 28, 20. *Vive valeque*—"live and prosper," a common form of bidding farewell. Cp. Epist. i. 6, 67, and 7, 3.

SATIRE VI.—In this Satire the poet artfully contrasts the comparative pleasures of a town and country life, and, after expressing his gratitude to Mæcenas for the latter, and exposing the folly of expecting uninterrupted happiness from either, he concludes by narrating the well-known Æsopic Fable of the Town and Country and Mouse.

Written probably in B.C. 30, some two or three years after he had received his Sabine Farm.

1. *Hoc erat in votis*—"one of (lit. among) my wishes was this." *Votis=optatis,* as in line 59; Epist. i. 2, 56; 11, 5; 14, 41; Sat. i. 1, 22; Ode iv. 13, 1; Carm. Sec. 71; Epode 7, 9, and 17, 62. *Modus*—"a portion." *Ita=admodum* or *valde.*

2. *Jugis aquae fons*—"a spring of living (or never-failing) water." Some erroneously connect *jugis* with *fons.* Cp. Epist. i. 15, 16.

3. *Paulum silvae*—Cp. Ode iii. 16, 29, &c.; Epist. i. 16, 5, &c.; and 18, 104. *Super his,* ἐπὶ τούτοις = *super haec* in prose—"besides these." Some make it "above these," though the poet does not appear to have been particular about its relative position. *Auctius, &c.—fecere*—"the gods have acted more bountifully and better."

4. *Bene est=bene habet*—"it is well," i.e., I am satisfied.

5. *Maia nate*—See Notes, Sat. ii. 3, 68 *Propria*—"permanent." See Notes, Sat. ii, 2, 129. *Faxis*—See Notes, Sat. ii. 3, 38, and Ode i. 10.

6. *Si neque, &c.,* is a common formula in prayers. Cp. Ode i. 32; iii. 18, 5; and Carm. Sec. 37. The apodosis is in line 13, *hac prece te oro. Ratione mala*—"in a dishonest way," or "by evil means." *Rem*—"my estate or property."

7. *Vitio culpave*—"by vicious profusion or culpable neglect."

8. *Veneror=precor*—See Notes, Carm. Sec. 49.

9. *Accedat*—"were added." *Denormat*—"disfigures," or "spoils the regularity of."

10. *Fors quae*—"some chance." *quae=aliqua* after *si.* For *quae* some MSS. give *qua=aliqua ratione. Ut (monstravit) illi (mercenario)*—"as it did to that hired servant." *Illi—qui mercenarius=illi mercenario qui.* For a similar attraction, see Sat. ii. 2, 59.

11. *Thesauro invento (in agro) &c.—Hercule*—"who having found a treasure in a field (lit., having purchased, cultivated), purchased and cultivated that same field, when enriched by the friendship of Hercules." *Mercenarius*—Cp. *fortem mercede colonum,* Sat. ii. 2, 59.

13. *Hercule*—Mercury appears to have been worshipped as the giver, and Hercules as the guardian of riches, and their names to have been combined in Hermeracles (Ἑρμηρακλῆς). *Quod adest,* τὸ παρόν—"what I have." Cp. Ode iii. 29, 32. *Gratum juvat (me)*—"acceptable and pleasing to me," lit., "pleases me acceptably." *Gratum,* neut. nom., used adverbially for *grate.* Some consider it an accusative masc. in the sense of "grateful," qualifying *me.*

14. *Et cetera praeter ingenium*—The poet prays to have everything fat except his genius. *Pingue,* when applied to *ingenium* signifies *dull* or *stupid.* Cp. Sat. i. 3, 58.

15. *Utque soles*—Cp. Ode i. 10, 3, and ii.

7, 18, &c. *Custos*, as Ἑρμῆς λόγιος—Cp. Ode ii. 17, 29.

16. *In montes*—Cp. Ode i. 17, 11, and iii. 40, 21. *In arcem*—The poet describes his country-house as a citadel inaccessible to the cares and annoyances that besieged him at Rome.

17. *Quid prius, (quam haec) &c.—pedestri?*—"what should I celebrate in my satires, and with my prosaic muse, rather than these," i.e., what should I celebrate in the prosaic verse of my satires in preference to the pleasures of my rural retreat. *Prius=potius. Satiris musaque pedestri*, a hendiadys for *satirarum musa pedestri. Pedestri*—See Notes, Ode ii. 12, 3, and compare Sat. i. 4, 47; Epist. ii. 1, 250; and Ars Poet., 95.

18. *Mala*—Cp. Sat. i. 4, 26; 6, 51, 129; ii. 3, 78; and Epist. ii. 2, 207. *Plumbeus Auster*—"the depressing (lit., leaden) South East wind (or Sirocco)." Cp. Ode ii. 14, 15.

19. *Auctumnus &c.—acerbae*—"a grievous autumn the gain of ruthless Libitina." *Auctumnus*—the season of the Sirocco—Cp. Ode iii. 23, 8. *Libitinae quaestus*—Things requisite for funerals were either sold or hired out at the temple of Libitina. Cp. Ode iii. 30, 7, and Epist i. 7, 6, &c.

20. *Matutine pater*—"father of the morning." Cp. *Jane pater*, Epist. i. 16, 59. As the epic writers begin by invoking one of the Muses, the poet, about to describe the annoyances of a day at Rome, here addresses Janus. See Notes, Ode iv. 15, 8. *Seu, &c.—audis*—"or if you are with more pleasure styled Janus," or "or if you hear the name of Janus with more pleasure." *Seu*—Cp. Carm. Sec. 14. *Audis=appellaris* like ἀκούεις or κλύεις. Cp. Epist. i. 7, 37.

21. *Unde=a quo*—"by whom," i.e., under whose favouring influence. Cp. Sat. i. 6, 12. *Operum*—"of their professions."

22. *Sic dis placitum (est)*—Cp. Ode i. 33, 10, and Epode 9, 3. *Carminis*—"of my song."

23. *Romae=cum sum Romae. Sponsorem me rapis*—"you hurry me away as a security," i.e., you hurry me away to the Forum in the morning, to become bail for some friend. Cp. Epist. ii. 2, 67. The *sponsor* became surety to the *creditor* for the fulfilment of an *obligatio* on the part of the *debitor*, and was also sometimes called *fidepromissor* or *fidejussor*—See Ramsay's Antiquities. Janus is here supposed to assign to each his employment for the day. *Eia, &c.—urge*—"come, make haste, lest some one should answer to the call of friendship before you," i.e., lest some one should anticipate you in the performance of this service. This expostulation is understood to be addressed by Janus to the poet. Some, however, suppose it to be addressed by the poet to himself.

25. *Radit*—"sweeps or scours." Cp. Epode 16, 54. *Seu, &c.—necesse est (mihi)*—"or whether winter drags the snowy day along a narrower (lit. inner) circle, I must go." *Bruma* (quasi *brevima*, i.e., *brevissima* dies) is properly the winter solstice, the shortest day in the year.

26. *Interiore diem gyro*—As of two or more concentric circles, the inner (*interior*) is narrower than the outer (*exterior*), *interiore* is here equivalent to *breviore*, the winter days being shorter than the summer. The metaphor may have been derived from the circus where the (*currus interiores*) chariots nearer the *meta* (Ode i. 1, 4.) would have a less distance to run than (the *exteriores*) those farther from it. *Trahit* thus implies that the day, as well as the poet, was reluctant to move in the circumstances. Many, however, take it in the more prosaic sense of *contrahit*—"contracts."

27. *Postmodo, &c.—tardis*—"afterwards when I have uttered clearly and distinctly what may be against myself, I have to struggle in the crowd, and do injustice to those who walk slowly," having to pass them in the crowded streets. With *locuto*, supply *mihi* the dative after *luctandum*, and in the next line understand *est* with *facienda*.

29. *Quid vis (tibi), insane, et quas res agis?*—"what do you mean, you madman, and what are you about?" are some of the exclamations of those who are jostled. Some three MSS. give *Quid tibi vis, quas res agis, insane?* One has *Quid tibi vis, insane, et quas res improbus urges? Iratus, &c.* Bentley conjectures *Quid tibi vis, insane, et quam rem agis? Improbus urget (me) iratis precibus*—"a surly fellow assails me with curses." Cp. Sat. ii. 3, 200.

30. *Iratis precibus*—Cp. Epode 5, 86, and Ode i. 28, 33. *Tu pulses*—"is it for you to knock." The subjunctive implies indignation. Cp. Sat. ii. 7, 40. *Omne quod obstat (tibi)*—"every thing in your way."

31. *Memori si mente recurras*—"because (lit., if) you are running back with a mind remembering what it is about," i.e., with a mind to number one, or "with a mind remembering where you are going," is said in irony.

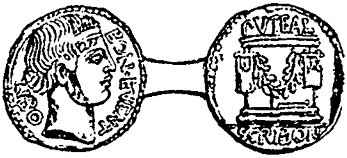
32. *Melli est (mihi)*—"is honey to me." *Non mentiar*—"to tell the truth," lit., "let me not tell a lie." *Simul=simul ac. Atras*—"dismal or gloomy," has reference to the character of the Esquiline before it became the residence of Mæcenas. See Notes, Sat. i 8.

33. *Ventum est (a me). Aliena, &c.—latus*—"a hundred affairs of other people leap through my head, and around my side," i.e., beset me on every side.

34. *Ante secundam (horam)*—"before 6, 7, or 8 o'clock, according to the season of the year." See Notes, Sat. i 6, 23.

35. *Roscius* is the name of some friend or other. *Orabat (ut)*—The imperfect tense refers to the time when the request was made. Some ascribe the words to Roscius's slave; others, with more propriety, to Horace thinking over his various appointments and duties. *Sibi adesses*—"you would meet him." *Adesse* is the technical word for the presence of an advocate or witness, but here used probably for that of

a *Sponsor*, as the courts did not meet till the third hour. See Notes, Sat. i. 9, 36. *Ad Puteal*—"at the Puteal," *Libonis* or *Scribonianum*, (Epist. i. 19, 8), near the Prætor's Tribunal in the Forum, where usurers and bankers were accustomed to congregate. Cp. Ovid. Rem. Am., 561. *Puteal*, (περιστομίον τεῖχος), is properly a dwarf, altar-shaped wall around a well (*puteus*), or a place that had been struck by lightning (*locus fulguritus*.) Under the one in the Forum were buried the razor and whetstone of Attus Navius. It was called *Libonis* or *Scribonianum*, from being restored by one Scribonius Libo, and is represented in the following cut from a denarius of the Scribonian gens.



36. *De re communi*—"about a matter of general interest," to the college of Scribes, to which Horace himself belonged. *Scribae*—These were notaries or clerks, who wrote out the public accounts, the laws, and the proceedings of the magistrates.

37. *Quinte*—See Notes, Sat. ii. 5, 32. *Reverti* (*ad eos*).

38. *Cura* (*ut*)—"take care that." *His—signa tabellis*—"his seal to these documents." During part of B.C. 31, Mæcenas acted as *Praefectus urbi*. This proceeds from a third applicant.

39. *Dixeris = si dixeris*—"should you say," and that for *si dixerim*. *Instat*—"presses his claim."

40. *Septimus, &c.—annus*—"the seventh, or more nearly the eighth, year is now, if I mistake not, (lit., may have) elapsed," i. e., 'tis now, if I mistake not, nearly seven years, or, as we might say, more than six years. The Romans reckoned inclusively. The subjunctive indicates uncertainty. It is supposed that Horace became acquainted with Mæcenas about the beginning of B.C. 38.

41. *Ex quo* (*tempore*)—"since." *Suorum* (*amicorum*).

42. *Duntaxat ad hoc, quem*—"but only to the extent of being one whom." *Tollere* (*secum*)—"to take with him." *Rheda*—See Notes, Sat. i. 5, 86.

44. *Hoc genus=hujus generis*—"of this kind," i.e., such as the following. *Thrax est Gallina Syro par?*—"is Gallina, as a Thracian, a match for Syrus?" Gladiators were distinguished by their armour and manner of fighting. *Thrax*—Some read *Threx*, and maintain that the former means a Thracian, and the latter a gladiator in Thracian armour, but apparently without sufficient authority. The *Thraces* were armed with a curved, sharp-pointed cutlass (*sica*,) and a small Thracian buckler (*parma Threcidica*), which appears to have been nearly square, and convex on the outside. They were generally matched against *Mirmillones*, who wore Gallic armour, and derived their name probably from the fish-shaped (μορμύλος or μορμύρος) crest of their helmets (*galeae*).

45. *Matutina—frigora*—"the cold mornings," lit., "the morning colds." *Parum cautos*—"those who do not sufficiently provide against it," with cloaks, &c. *Mordent—Mordere*, like *urere*, is applied both to heat and cold. Cp. Epist. i. 8, 5.

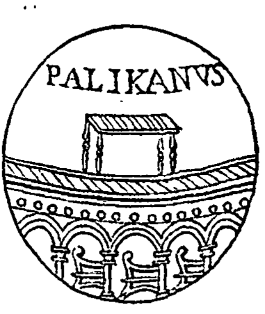
46. *Et* (*ea*) *quae*—"and such things as." *Rimosa—in aure*—"in a leaky ear," or, "in an ear full of chinks," applies to a person who would let out, as *auris tuta*, to one who can keep a secret. Cp. Epist. i. 18, 70, and Terence, Eun. i. 2, 25, *Plenus rimarum sum, hac atque illac perfluo*. *Bene*—"well enough," or "safely," since they are not of much importance.

47 *Subjectior* (*est*). *In diem et* (*in*) *horam*—"daily and hourly."

48. *Noster*—"our friend," i.e., Horace, with reference to the sneering language of his opponents. Many take *nost r* with *spectaverat*, and understand *sum* after *subjectior*. *Ludos*—"the games," or, "plays" *Spectaverat*—"had he seen." Supply *si*, as in line 39; Sat. i. 3, 56; and ii. 7, 68. The pluperfect here indicates the supposition. Two MSS. give *spectaverit*. *Una* (*cum eo*).

49. *Luserat* (*pila*)—Cp. Sat. i. 5, 48; 6, 126. One MS. gives *luserit*. *Fortunae filius* (*est*)—"he is a lucky fellow," lit., "a son of fortune." *Omnes* (*exclamabunt*).

50. *Frigidus*—"chilling," or "disheartening." Cp. Epist. i. 3, 26. *Rostris*—The Rostra was the elevated seat from which the Roman orators and men in office addressed the people, and from being the most conspicuous object in the forum, it may be here used for the forum itself. The following illustration, from a coin of Lollius Palicanus, represents it as a circular platform, with an elevated seat, and a parapet in front, supported on arches, adorned with the beaks (*rostra*) of ships said to be taken from the inhabitants of Antium (*Antiates*), at the end of the Latin



war, B.C. 338, (Livy, viii. 14). *Manat=si manat.* *Compita* — "thoroughfares." See Notes, Sat. ii. 3, 26.

52. *Deos*—Augustus, Mæcenas, &c., and analogous to "the Great."

53. *Dacis*—Cp. Ode iii. 6, 14. *Ut tu semper eris derisor*—"how fond of joking you ever will be." *Eris* is here humorously for *es*—"you are and will be."

55. *Quid*—"what," or "well," says another. *Militibus, &c.—daturus?=(utrum) Caesar daturus est praedia promissa militibus (in) Triquetra, an (in) Itala tellure?* The veterans of Octavianus mutinied at Brundusium, on their return from the battle of Actium, B. C. 31. Octavianus hastened from Asia to satisfy their demands, and Horace, from his intimacy with Mæcenas, is expected to know at Rome whether the soldiers were to get the farms that had been promised them, in Sicily or in Italy. *Triquetra (tellure)*—Sicily, called also *trisulca* and *trinacria*, from its triangular shape. The promontories at the extremities are Pachynus (*Capo Passaro*), Lilybaeum (*C. di Marsala*), and Pelorus (*C. di Faro*).

57. *Mirantur*—Some MSS. give *miratur. Ut unum scilicet—mortalem*—"as being undoubtedly one mortal," i.e., one above all others. Cp. Sat. ii. 3, 24.

59. *Haec inter*—An anastrophe for *inter haec.* Cp. Ode iii. 3, 11; Epode 2, 38; and Sat. i. 1, 47. *Misero (mihi). Lux=dies* as in Sat. i. 5, 39, and ii. 2, 116. *Sine votis*—"without wishing." Cp. line 1.

61. *Veterum (scriptorum) libris*—Cp. Sat. ii. 3, 11, and Epist. i. 2, 1. *Somno (meridiano)*—"with the siesta." Cp. Epist. i. 14, 35. *Et inertibus horis*—"and leisure hours."

62. *Ducere*, ἕλκειν—"to quaff." Cp. Ode i. 17, 21. *Oblivia*—Cp. Virgil, Æn. vi. 713, in reference to the fabled waters of Lethe.

63. *Faba Pythagorae cognata* — "the bean related to Pythagoras." Pythagoras was popularly believed to have regarded beans as one of the receptacles of souls in their transmigration, and to have inculcated upon his disciples the necessity of abstaining from them (κυάμων ἀπέχεσθαι), lest they should devour some of their relatives. Cp. Epist. i. 12, 21, and see Notes, Ode i. 28, 10.

64. *Satis* should be joined with *uncta*, and not as some would have it with *pingui. Ponentur=apponentur*, as in Sat. ii. 2, 23. *Oluscula lardo*—Cp. Sat. ii. 2, 116.

65. *O noctes caenaeque deûm!* — "ah! nights and refections of the gods!" equivalent to *noctes caenaeque deis dignae. Ipse*—supply *ego. Meique*—Understand *familiares* or *amici.*

66. *Ante larem proprium*—"before my own hearth," analagous in one sense to our modern phrase, "by my own fire-side." See Notes, Epode 2, 66. *Vernasque procaces*—Those slaves who were born in their master's house were called *vernae*, and were more forward and pert than others, because they were commonly more indulged.

67. *Libatis dapibus*—"from the dishes of which we have sparingly supped." *Libatis* is here in the sense of *temperanter degustatis* or *adesis. Prout*—To be pronounced as a dissyllable.

68. *Inaequales*—"of different sizes," i.e., either large or small, as might suit the guest.

69. *Legibus insanis*—From the absurd regulations, of a symposiarch, who compelled the guests to drink equal quantities of liquor, and out of cups of an equal size. See Notes, Ode i. 4, 18. *Seu quis capit acria fortis pocula*—"whether one of a strong head chooses brimming (or stimulating) cups." *Acria pocula* denotes such cups as suit hard drinkers, *acres potatores.* Cp. Sat. ii. 8, 35.

70. *Uvescit*—"grows mellow." Cp. Ode ii. 19, 18, and iv. 5, 39.

72. *Lepos*—The name of a celebrated pantomimic dancer of the day.

73. *Agitamus*—"we discuss."

75. *Usus rectumne*—"utility or virtue," i.e., the doctrine of the Epicureans, or the doctrine of the Stoics, respecting the origin of friendship.

76. *Quae sit, &c.—quid ejus*—"what is the nature of good, and what its perfection."

77. *Cervius*—An old, plain-spoken, sensible neighbour, having no great respect for Arellius who was disquieted about the safety of his wealth. *Garrit aniles ex re fabellas*—"prates away old wives' (or commonplace) tales, suggested by the subject of conversation."

79. *Olim*—"once upon a time," is the appropriate introduction of a fable.

80. *Rusticus, &c.—amicum* is a beautiful example of antithesis. *Paupere—cavo*—"in his poor hole."

82. *Asper*—"rough," or "uncultivated." *Attentus quaesitis*—"devoted to his possessions." *Ut tamen (=ita tamen ut), &c.—animum*—"still such as to relax, for acts of hospitality, his otherwise close disposition." Cp. Epist. i. 5, 20; 7, 91; and ii. 1, 172. *Arctum animum* is here equivalent, as Doering explains it, to *animum arctis rebus intentum.*

83. *Hospitiis=hospitibus* in prose. *Quid multa?*—"to cut short a long story." *Neque ille—invidit*—"he neither grudged him," i.e., he spread plentifully before him. *Invidit avenae (hospiti)* is a Grecism. Cp. φθονεῖν τινί τινος. For the Latin construction of *invidere*, see Sat. i. 6, 50, and Epist. i. 14, 41.

85. *Aridum—acinum (uvae passae)*—"a dried grape or raisin."

86. *Fastidia*—"the daintiness."

87. *Tangentis male* — "who scarcely deigned to touch."

88. *Pater ipse domus*—"the master of the house himself." The country mouse is thus pleasantly designated as the entertainer of the city mouse. Cp. Sat. ii. 8, 7. *Palea—in horna*—"on fresh straw," i.e., straw collected in this year's harvest.

89. *Esset ador oliumque*—"kept eating wheat and darnel." *Ador* is a species of the *genus Triticum*, called by the Germans *Dinkel*, or *Spelz*, and by us *Spelt.* Cp. *ado-*

rea, Ode iv. 4, 41. *Relinquens*—Understand *hospiti*.

91. *Nemoris*—*Nemus* is here taken to denote "a woody height." *Patientem vivere*—"to lead a life of privation." *Patientem*, *καρτεροῦντα*=*patienter*. Cp. Ode i. 7, 10.

93. *Carpe viam*—Cp. Sat. i. 5, 95. *Mihi crede*—"take my advice." Cp. Sat. ii. 3, 75. *Terrestria, &c.—sortita*—"since all terrestrial things live, having obtained as their lot mortal souls," i.e., since mortal souls have been allotted to all earthly things. The city mouse, like an Epicurean philosopher, enjoins his guest to enjoy the present, since there is no hereafter. The advice would be sound, if the assumption were not fatal. See Notes, Ode i. 4. The passage appears to be a parody of the Alcestis of Euripides, 782.

95. *Quo, bone, circa*—A tmesis for *quocirca, bone*. *Bone*—Cp. Sat. ii. 2, 1.

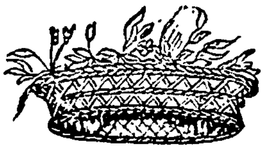
98. *Pepulere*=*impulerunt*—"had induced," or "had wrought upon."

100. *Jamque, &c.—spatium*—According to the Epic poets, Night ascends in her chariot from the East, as the sun is sinking into the Western ocean. Cp. Sat. i. 5, 9.

102. *Cocco*—The ancients regarded *coccus*, the cochineal insect which adheres to the bark of the *Quercus coccifera*, and yields a beautiful crimson colour, as a species of grain. It is not unfrequently, as here, put for scarlet. The English name is said to have been corrupted from *Galatia*, the name of the country from which the coccus was largely obtained in ancient times. Cp. line 106.

103. *Canderet*—"glowed," or "glittered." Cp. Ode iv. 1, 10. *Vestis*—See Notes, Sat. ii. 3, 118, and 4, 84.

105. *Procul exstructis*—"piled up out of the way," to be removed by the servants. *Procul* is an indefinite term, and signifies *near* as well as *far off*. Cp. Epist. i. 7, 32. Some erroneously translate it "on high." *Canistris*—The *canistri*, or *canistra*, were open wicker work baskets, chiefly employed for carrying bread. The following is represented as filled with the ears of corn.



107. *Veluti succinctus cursitat hospes*—"he runs up and down like an active host."

108. *Continuatque dapes*—"and keeps serving up one dish after another." *Verniliter ipsis fungitur officiis*—"performs all the duties of an attentive servant," lit., "performs the duties of the entertainment themselves like a slave." See Note on line 66.

109. *Praelambens*—"taking the first lick of." Some MSS. give *praelibans*—"first tasting;" in either case, like the *praegustator*, to ascertain whether the dishes to be set on table were properly seasoned or not.

110. *Bonisque, &c.—convivam*—"and plays the part of a delighted guest amid good things."

112. *Valvarum*—"of the folding doors." *Lectis excussit utrumque*—"drove them each in terror from their couches."

114. *Simul*=*simul ac*. *Molossis canibus*—See Notes, Epode 6, 5.

117. *Tenui—ervo*—"with humble vetches (or tares)." *Ervum*, *ὄροβος*. *Solabitur*—Cp. Ode ii. 5, 7.

SATIRE VII.—In this Satire the poet makes his slave Davus act the part which Damasippus the aretalogus played in the Third of this Book. Both profess to have been dialogues held during the Saturnalia, in December, when freedom of speech was allowed between master and servant. The slave, in this case, avails himself of his privilege, with such effect that his master loses temper, and orders him to be gone, unless he wishes to be sent as a ninth labourer to his Sabine farm.

Supposed, but for no good reason, to have been written in B.C. 30.

1. *Jamdudum, &c.—reformido*—"I have for a long time been a listener, and, being desirous of speaking a few words to you, I shrink from doing so, because I am a slave." Some unnecessarily suppose Horace to have been reading or composing aloud, and Davus waiting for an opportunity of speaking. *Servus*=*cum sim servus*,

2. *Davusne?*—"is this Davus?" The poet expresses his surprise at the familiarity of his slave; but grants him the usual license of the Saturnalia. *Ita*—"'tis even so."

3. *Et frugi, &c.—putes*—"and an honest one too, as far as is needful, that is, so that you may think him likely to live long." *Frugi*, *χρηστόν*, opposed to *nequam*. The Romans had a popular prejudice which exists even at the present day, that any one who was distinguished in an eminent degree for virtue or merit, would not live long. Davus therefore explains, in accordance with this belief, that he is honest enough, but not to such a degree as to tempt the gods to withdraw him from the earth before his time.

4. *Age, &c.—narra* refers to the festival of the Saturnalia.

6. *Constanter*—"consistently or without any intermission," i.e., they pursue a constant course of vice. Davus enters upon his subject with the voice and manner of his master. The character of Priscus is the same as that of Tigellius in the Third

Satire of the First Book. *Libertate Decembri* (an adj.)—See Notes, Sat. ii. 3, 5.

7. *Propositum* — "whatever they have proposed," however dishonourable it may be. *Natat*—"fluctuate."

8. *Pravis obnoxia* — "exposed to the contamination of evil." *Saepe notatus (est) &c.—inani*—"Priscus was frequently observed with three rings, at other times with his left hand completely bare of them," i.e., Priscus sometimes wore three rings on his left hand, at other times none. With *inanis* supply *anellis*.

10. *Vixit inaequalis*—"he led an inconsistent life." *Inaequalis* = *inaequaliter*. *Clavum ut mutaret in horas*—"so as to change his *clavus* every hour," i.e., so as to appear one moment in the *latus clavus* of a senator, and at another in the *angustus clavus* of an *eques*. See Notes, Sat i. 5, 36.

11. *Aedibus, &c.—honeste*—"from a splendid mansion he would suddenly hide himself in a place from which a tolerably decent freedman would hardly come out with propriety." *Mundior* literally means one a little more attentive than ordinary to the decencies and proprieties of life, and hence *mundior libertinus* is one of the more decent class of freedmen.

14. *Vertumnis, quotquot sunt, natus iniquis*—"born beneath the anger of the Vertumni, as many as there are." *Vertumnus* was an ancient deity of the Etrurians, whose worship was brought to Rome. He possessed, like the Grecian Proteus, the power of transforming himself into any shape or form at pleasure, an attribute which the plural name is here purposely used to express, as if each new shape were a separate Vertumnus. Hence the meaning is, that when Priscus was born, Vertumnus, in anger, gave him a changing, fickle, and inconstant disposition.

15. *Justa*—"well merited," i.e., the just punishment of his intemperance. *Cheragra*—Cp. χειρῶν ἄγρα. The Attic form is χειράγρα. Some editions give *chiragra*.

16. *Contudit*—"had crippled,"

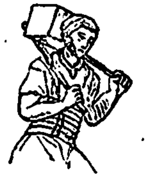
17. *Phimum*—"the box," into which the *tali* or *tesserae* were cast from the *fritillus* upon the gaming-board or table. *Talos*—See Notes, Ode i. 4, 18.

18. *Pavit*—"maintained," or "kept."

19. *Tanto, &c.—laborat*—"by so much less wretched, and better off, than the other, who, one while, struggles with a tight, another, with a loosened cord," i.e, who one moment struggles with his passions, and the next instant yields to their violence. *Levius* = *minus*. *Miser*—The sinner who is not disturbed by conscience may, for the time, be less wretched than the one who is; but he is neither happy nor safe.

21. *Hodie* is here equivalent to *statim*, or, as we might say, "before to-morrow." *Haec tam putida*—"such tedious trash."

22. *Furcifer* "rascal," literally denotes a slave who has been subjected to the punishment of carrying the *furca*, as in the following cut.



23. *Fortunam et mores*—"the condition and manners."

24. *Ad illa*—Understand *quae laudas*. *Te agat*—"should transfer you. Cp. Sat. i. 1, 15, &c.

25. *Aut quia, &c—esse*—"either because you do not really think that to be the more correct, which you cry up as such."

26. *Firmus* = *firmiter* — "resolutely." *Et haeres, &c.—plantam*—"and stick fast, vainly desiring to pluck your foot out of the mire."

28. *Romae*—"when at Rome." *Rusticus*—"in the country." Cp. Sat. ii. 6, 60, and Epist. i, 8, 12.

29. *Levis*—"over fickle, or light-headed."

30. *Securum*—"causing no anxiety," i.e., easily prepared and easily digested. *Olus*—Cp. Sat. ii. 1, 74; 2, 117; and 6, 64. *Velut usquam vinctus eas*—"as if you would go anywhere on compulsion," is parenthetical.

32. *Quod nusquam tibi sit potandum*—"that you are not obliged to drink (or dine) anywhere from home." *Jusserit*—*si jusserit*—"should have invited (lit., bidden)."

33. *Serum, sub lumina prima*—"late in the evening, at the first lighting of the lamps." The usual time for the Roman *cœna* was the ninth hour. See Notes, Ode i. 1, 20. Mæcenas, however, appears not to have dined so early. *Sub lumina prima*, περὶ λύχνων ἁφάς. Cp. Epist. ii. 2, 98. *Sub*—See Notes, Ode i. 8, 14.

34. *Nemon' oleum fert ocius?*—"is no one getting oil faster than this?" The oil was needed for the lantern as it was late, and the streets were not lighted with lamps.

35. *Cum magno, &c.—fugisque* — "you sputter out with great noise, and hurry off as if you were pursued by an enemy."

36. *Mulvius, &c.—discedunt*—"Mulvius and your other parasites go off after uttering imprecations which are not intended to be repeated to you." Cp. *precibus*, Sat. ii. 6, 30.

37. *Etenim, &c.—levem*—"and no wonder, one would say, for I confess that I myself am easily (lit., led by the belly) led away by my appetite. *Ille* is here taken indefinitely like ὁ δεῖνα in Greek, or *on* in French. Some apply it to Mulvius.

38. *Nasum nidore supinor*—"I raise my nose at a savoury smell," a Græcism, for *nasus mihi supinatur.*

39. *Si quid vis*—"if you will anything else?" *Popino*—See Notes, Sat. ii. 4, 62.

40. *Tu—ultro insectere (me) velut melior (es)?*—"should you wilfully attack me as if you were a better man?" *Quod ego (sum).*

41. *Verbisque decoris obvolvas vitium?*—"and should you cloak your vices with specious names?"

42. *Quid, &c.—deprenderis?*— "what if you are found to be a greater fool even than myself, who was purchased for five hundred drachmas?" i.e., even than myself, a common slave.

43. The drachma (δραχμή) was the principal silver coin of the Greek, as the denarius was of the Roman currency, and was of two standards, the Attic and Æginetan. The former was worth about 9¾d, and the latter 1s 4½d of our money. See Notes, Sat. ii. 3, 226. The Attic drachma was therefore nearly equivalent to a franc, and five hundred of them worth about twenty pounds. A skilful slave was worth three times as much. Cp. Epist. ii. 2, 5. Martial speaks of some costing more than £800, and of others bringing twice that sum. *Aufer*=*abstine* or *noli*—"away with," or "do not."

44. *Manum stomachumque teneto*—"restrain (or hold) your hand and anger." See Notes, Ode i. 6, 6.

45. *Crispini*—See Notes, Sat. i. 1, 120. *Janitor*—The *janitores, ostiarii*, and *atrienses*, were slaves of the cheaper sort, and were often chained to their posts.

47. *Peccat, &c.—dignius?*—Sinners generally attempt to justify themselves, by trying to show that they are not so bad as others. It would be more to the point if they would reflect how far short they are of what they ought to be. *Cruce*—Slaves alone were crucified at Rome, and that only for capital offences. Cp Epist. i. 16, 48.

48. *Intendit*—Cp. Sat. i. 2, 110. *Sub clara nuda lucerna*, in the *fornix* of the *meretrix*.

53. *Projectis insignibus*—"your badges being thrown off," in the hope of avoiding detection. *Annulo equestri*—The *jus annuli* belonged only to senators, magistrates, and equites.

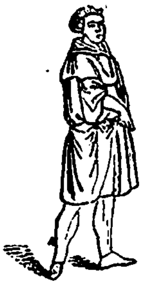
54. *Romanoque habitu* refers to the *toga*. *Judice*—Davus calls his master a judge, because Augustus had granted him the privilege of wearing a gold ring, and of assuming the *angustus clavus*, or garb of the equestrian order, from among whom the *judices selecti* were in part chosen. See Notes, Sat. i, 4, 123. *Dama turpis*—"a vile Dama," i.e., a vile slave.

55. *Lacerna*—This was a Gallic mantle with a hood (*cucullus*) to conceal the head of the wearer when desired. It was fastened under the chin by a brooch (*fibula*), and kept close to the body by a girdle (*cingulum*), as in the annexed cut.

56. *Non es quod similas?* i.e., a slave.

57. *Quid refert (utrum)?*—"what is the difference whether?" *Uri (flammis)*—Some connect *uri* with *virgis*—"to be galled with scourges;" others, again, with *necari*—"to be scourged to death."

59. *Auctoratus*—"bound as a gladiator." Those who sold themselves to a *lanista*, or master of gladiators, engaged to suffer everything—fire, sword, whips, chains, and death. They were then received into the profession, and styled *auctorati*, while the term *auctoramentum* was applied both to the agreement which they made, and to the wages which they received. *Eas*=*sis*.



60. *Peccati conscia herilis (ancilla)*. Cp. Sat. i. 2, 130.

61. *Estne* is equivalent to *nonne est*.

63. *In corruptorem*—"over the seducer." *Vel justior*—"even a juster," since it is he that changes his dress, leaves his home, &c. *Tamen*—"at all events."

71. *Prava*—"with stubborn perversity" =*prave*—"perversely."

73 *Sapiens*=*sapienter*—"prudently," or "wisely," i e., from the fear of punishment. Davus imagines his master's virtue, like his own honesty, to be merely an effect of fear, and not of principle.

76. *Tot tantisque minor*—"while the slave of (or subject to) so many and so great." Davus insinuates his superiority over his master, by implying that he is the slave of only one, his master of many. *Ter—quater que*—"over and over again." *Vindicta* (*virga*, or *festuca*)—The rod with which the prætor touched the head of those who received their freedom, "*per Vindictam*." For the different forms of manumission, see Ramsay's Antiquities The prætor might make the body indeed free, but not the mind.

78. *Adde, &c—valeat*—"in addition to what I have already said, add what is of no less value." *Super dictis*, πρὸς τοῖς εἰρημένοις—Cp. Sat. ii. 6, 8. Some take it adverbially for *insuper*, and connect *dictis* with *levius*.

79. *Vicarius*—"an underling." Slaves were sometimes allowed by their masters to lay out their *peculium* in the purchase of a slave for themselves, who was styled *vicarius*, and from whose labours they might make profit. *Uti mos vester ait*—"as your custom expresses it," i e., as it is customary with you masters to call him.

80. *Tibi quid sum ego!*—"what am I in respect of you?" i.e., a *vicarius*, or a *conservus*.

81. *Aliis, &c.—lignum*—"are yourself a wretched slave to others, and are managed as a puppet is, by means of sinews not his own." *Lignum*, νευρόσπαστον.

83. *Quisnam igitur liber?*—The question is understood to be asked by Horace, who is losing patience. Some prefer ascribing both question and answer to Davus. *Sapiens*—Davus here quotes the well known maxim of the Stoics. See Notes, Sat. i. 3, 123. *Sibi qui imperiosus*—"who exercises dominion over himself."

85. *Responsare, &c.—fortis*—"firm in resisting his appetites, in contemning the honours of the world." *Fortis responsare* is a Grecism for *fortis in responsando*, and so also *fortis contemnere* for *fortis in contemnendo.*

86. *In se ipso totus*—"complete in (or relying solely on) himself." According to the Stoics, since those things only are truly good which are becoming and virtuous, and since virtue, which is seated in the mind, is alone sufficient for happiness, external things contribute nothing towards happiness. The wise man, in every condition, is happy in the possession of a mind accommodated to nature, and all external things are consequently indifferent. *Teres atque rotundus*—"smooth and round." The metaphor is taken from a globe, and agrees with the other part of the description, *in se ipso totus.* Our defects are so many inequalities and roughnesses, which wisdom polishes and rubs off.

87. *Externi, &c.—morari*—"so that no external substance can adhere to the surface, by reason of the polish which it possesses," i.e., so that no moral defilement can attach where there is nothing congenial to receive it.

88. *Manca*—"with feeble power," lit., "not having the use of his hands." *Potesne, &c.—noscere?*—"can you, out of all these qualities, recognize any one that belongs peculiarly to you?"

89. *Quinque talenta*—See Notes, Sat. ii. 3, 226.

90. *Vexat* is here equivalent to *contumeliose tractat.*

91. *Gelida*—Understand *aqua.*

92. *Non quis*—"you cannot." *Quis* from *queo.*

93. *Dominus—non lenis*—"an unrelenting master," i.e., the tyrant-sway of your passions.

94. *Versatque negantem*—"and urges you on, though striving to resist," equivalent to *repugnantem incitat.*

95. *Pausiaca torpes tabella*—"are lost in stupid admiration of a picture by Pausias." Pausias was a Greek painter, a native of Sicyon, and flourished about 360, B.C.

96. *Qui, &c.—ego.*—"how are you less deserving of blame than I?" *Fulvi, Rutubaeque, aut Placideiani*—Fulvius, Rutuba, and Placideianus, were three famous gladiators of the day. The text alludes to the delineations of gladiatorial combats, which were put up in public, to announce the coming sports, analogous to our modern show-bills. These representations were in general rudely drawn, though sometimes much skill was displayed in their execution.

97. *Contento poplite*—"with the sinews of the ham strongly stretched." This is intended to represent the posture of a gladiator, when facing his antagonist, resting firmly on one leg, and having the other thrown out in advance, "*contento poplite.*"

100. *Nequam, &c.—audis*—"Davus, (if he spends any time in gazing upon such sights,) is called a knave and a loiterer; while you are styled a nice and experienced judge of ancient works of art."

101. *Audis*, lit., "thou hearest thyself styled," in imitation of the Greek ἀκούεις. See Notes. Sat. ii. 6, 20.

102. *Nil ego*—"I am called a good-for-nothing rascal." *Tibi, &c.—opimis?*—"do your mighty virtue and courage resist the temptation of a good supper?"

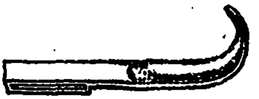
103. *Responsat*—Cp. line 85.

104. *Obsequium, &c.—corpus*—The train of ideas is, If I, in order to satisfy the cravings of a hungry stomach, lay hands on a smoking cake, it is more fatal to me; because my back must pay for it. Do you imagine that you obtain with more impunity those rare and exquisite dishes? You will pay too dearly for them. Those endless repasts create only palling and distaste, and your enfeebled and tottering feet cannot sustain the weight of your pampered and sickly frame.

106. *Quae parvo sumi nequeunt*—"which cannot be obtained at a trifling expense," equivalent to *quae parvo pretio parari non possunt.*

107. *Inamarescunt*—"they grow bitter," or, "begin to pall." See Sat. ii. 2, 43.

109. *Qui uvam furtiva mutat strigili*—"who exchanges a stolen scraper for a grape." An hypallage, for *qui uva strigilem mutat.* The *strigilis* was a kind of scraper used in the baths, to rub off the sweat and filth from the body, and is represented in the following cut. It was made of horn or brass, and sometimes of silver or gold.



110. *Qui praedia, &c.—habet?*—"and has he nothing servile about him, who, the slave of his appetite, sells his estates?" i.e., in order to obtain means for its gratification.

112. *Tecum esse*—"hold converse with you." *Non otia recte ponere*—"nor employ your leisure moments properly."

113. *Teque ipsum vitas, fugitivus et erro*—"and shun self-examination like a fugitive and a vagrant slave."

116. *Unde mihi lapidem?*—"where shall I get a stone?" Horace ejaculates. Sup-

ply *sumam* or *petam*. The verb is omitted by a very natural ellipsis.

118. *Opera* is put for *operarius*. *Nona*—Horace, it appears, had eight slaves on his Sabine farm, and threatens that Davus shall be the ninth.

SATIRE VIII.—This Satire is a ludicrous description of a costly dinner given to Mæcenas and five of his friends, by a wealthy miser, here styled Nasidienus Rufus. Cp. line 58, with line 1.

Horace professes to have derived his information from his friend Fundanius, the comic poet (Sat. i. 10. 42), who was one of the guests. Nasidienus is understood to be a fictitious appellation, referring to some unknown *parvenu*, who made himself ridiculous by his vulgarity and fondness of display. As the arrangements of the entertainment correspond with those recommended in the Third Satire of this Book, some suppose that Nasidienus was the author of the Precepts.

1. *Ut*—"how." Cp. Epist. i. 8, 12. *Nasidieni*—To be pronounced *Nasid-yeni*. Cp. line 75, and 84; Sat. i. 7, 30, and Ode iii. 4, 41. *Juvit=delectavit.* *Beati=divitis*—Cp. Ode iii. 7, 3.

2. *Nam, &c.—die*—"for I was told yesterday, when seeking to make you my guest, that you were drinking there since noon." *Dictus (es).* *Here=heri.*

3. *De medio die*—Cp. Epist. i. 14, 34, and see Notes, Ode i. 1, 20. *Sic (me juvit) &c. melius*—"it pleased me so much, that I never got any thing better in my life (or since I was born)."

4. *Da (mihi) si grave non est*—"tell me (lit., give me the story), if it is not too much trouble."

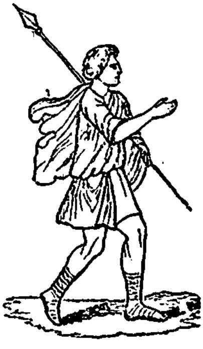
5. *Iratum*—"hungry," lit., "angry." Cp. Sat. ii. 2, 18. *Placaverit*—"appeased."

6. *Lucanus aper*—See Notes, Sat. ii. 3, 234. *Leni fuit Austro captus*—"it was taken while the South wind blew gently," insinuating that it was not tainted by too much heat. *Aiebat*, however, in the next line implies that it was tainted notwithstanding.

7. *Coena pater*—"the host." Cp. πατὴρ λόγου. *Circum*—Cp. Sat. ii. 4, 73, &c.

8. *Rapula*—See Notes, Sat ii. 2, 43. *Lactucae*—See Notes, Sat. ii. 4, 59. *Radices*—"radishes."

9. *Pervellunt*—"provoke." *Siser*—"skirret," or "parsnips." *Allec*—See Notes, Sat. ii. 4, 73. *Faecula Coa*—See Notes, Sat. ii. 4, 73.



10. *Puer alte cinctus*—"a young slave tucked high." Young slaves were generally clad in a short tunic, as in the preceding cut.

Acernam—According to Pliny (Hist. Nat. xvi. 15), the maple was next in value to the citron-wood.

11. *Gausape purpureo.*—The *Gausape*, (*gausapa*, or *gausapum*,) γαύσαπης, was a kind of towel or cloth, having on one side a long nap. Those used by the rich were made of wool, and dyed of some bright colour. *Alter, &c.—offendere*—The slave, whose duty it was to collect such things, was styled *analecta*, ἀναλέκτης.

13. *Ut Attica virgo cum sacris Cereris*—This refers to the slow and solemn pace of the *Canephorae* or *Canephori*, κανηφόροι, *basket bearers*, young Athenian females who, at the festivals of Demeter, Bacchus, and Athena, carried on their heads, in flat open baskets (*cana* or *canistra*, Sat. ii. 6, 45,) the sacred symbols of these divinities. Cp. Sat. i. 3, 10.

14. *Fuscus Hydaspes*—"the swarthy Hydaspes," an Indian slave, from the Punjaub. See Notes, Ode i. 22, 7. The wealthy Romans were fond of having slaves of various nations.

15. *Caecuba*—See Notes, Ode i. 20, 9. *Alcon*—a Greek slave. *Chium*—See Notes, Ode iii. 19, 5. *Maris expers*, οὐ τεθαλασσωμένον—"not mixed with sea water," as Greek wines usually were, to destroy their sweetness. Pure Chian was more expensive than the mixed sort. Some render *maris expers* by "home made," i.e., "not having crossed the sea."

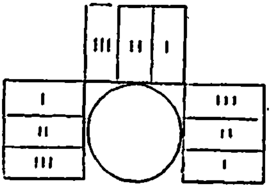
16. (*Si*) *Albanum*—See Notes, Ode iv. 11, 2. *Falernum*—See Notes, Ode i. 20, 10.

18. *Divitias miseras*—"wretched riches," exclaims Horace, which lead their owner to expose his ostentation. Some ascribe the words to Nasidienus, implying that he wished to be thought liberal and regardless of riches, so long as they contribute to the comfort of his guests. *Quis, &c.—tibi*—"with whom, Fundanius, you had the pleasure to sup," lit., "with whom supping, it was well for you." *Una (cum).*

19. *Pulchre*—Cp. Sat. ii. 2, 120. *Nosse laboro*—"I am impatient to know."

20. *Summus ego (eram)*—"I was first on the highest couch." See Notes, Sat. i. 4, 86.

In the following diagram, the couch to the right is *summus*, the one farthest from the door is *medius*, and the one to the left *imus*. *Fundanius*, *Viscus Thurinus*, and *Varius*, are *summus*, *medius* and *imus* in *summo*; *Servilius Balatro* and *Vibidius*, the two *umbrae*, and *Maecenas*, *summus*, *medius* and *imus*, *in medio; Nomentanus*, master of ceremonies, *Nasidienus*, *Porcius*, *summus*, *medius*, and *imus in imo.* The guests reclined on their left elbows, supported by cushions *(pulvini)*. The seat of honour in the *lectus summus* or *imus* was *summus*, while in the *lectus medius* it was *imus*, usually styled *locus consularis*, and in the present instance occupied by *Maecenas*. *Viscus*—See Notes, Sat. i. 9, 22. *Thurinus*—"from Thurii," a town of Calabria.



21. *Varius*—See Notes, Ode i. 6, 1. *Servilio*—To be pronounced as a trisyllable. *Balatrone*—Cp. Sat. i. 2, 2.

22. *Vibidius* is not otherwise known. *Umbras*—"as uninvited guests." Persons of distinction, when invited to an entertainment, had liberty to bring with them unbidden guests, who were styled *umbrae*. The *umbrae* brought by Mæcenas on this occasion were two buffoons (*scurrae*).

23. *Nomentanus*—Cp. Sat. i. 1, 102.

24. *Ridiculus, &c. — placentas* — "who made himself ridiculous by swallowing whole cakes at once." The *placentae* were large thin cakes made of wheat flour, mixed with honey and cheese. Cp. Epist. i. 10, 11. Porcius was a parasite of Nasidienus.

25. *Nomentanus, &c.—digito*—"Nomentanus was present for this purpose, in order that if anything should chance to escape the observation of the guests, he might point it out with his forefinger." The individual who performed this duty at an entertainment was called a *nomenclator*.

26. *Cetera turba*—"the rest of the company," except Mæcenas, who was specially attended to by Nomentanus. *Indice—digito*—The thumb was *pollex;* the forefinger *index*, the pointer; the second finger, *infamis*, indicating scorn; the third, *annularis*, the ring finger; and the fourth, *minimus*, the little finger.

28. *Longe, &c.—succum*—"which concealed in them a juice far different from the known or common one." The difference was probably occasioned by the sauces and inferior cookery. Nomentanus declares its taste to be peculiar and delicate, while Fundanius ironically confesses he had never tasted anything like it before.

29. *Ut vel continuo patuit*—"as appeared even at once." *Passeris marini*—"of a flounder." The *passer* is the *Pleuronectes Flesus* of ichthyologists, the German *flunder*, the French *flet* or *picaud*.

30. *Ingustata*—"such as I had never before tasted," the liver and intestines of turbot being seldom eaten. For *atque*, Bentley, on the authority of a few MSS., reads *assi et*.

31. *Melimela* — "honey-apples," which properly belonged to the second course, or dessert. *Minorem ad lunam*—"at the waning moon."

32. *Quid hoc intersit*—"what difference this makes," i.e., whether they are gathered when the moon is waning or not.

34. *Nos, &c —inulti*—"if we do not drink to his cost, we shall die unrevenged," i.e., if we do not drink hard, and punish the foolish vanity, and sordid avarice of our host, we shall suffer for eating his tainted viands. Cp. Virgil, Æn. ii 670.

35. *Culices—majores*—Cp. Epode 9, 33. *Vertere*—Understand *caepit*.

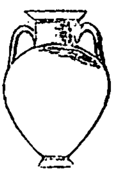
36. *Parochi*—"of our purveyor." See Notes, Sat. i. 5, 46.

38. *Subtile exsurdant—palatum*—"blunt the nice perception of the palate." The true reason, the parsimony of Nasidienus, is ironically withheld.

39. *Invertunt Allifanis vinaria tota* — "empty whole wine-jars into Allifanian cups," i.e., drain, by means of Allifanian cups, the contents of entire wine-jars. With *vinaria* understand *vasa*, and *poculis* with *Allifanis*, which is here in the dative. The Allifanian cups, made at Allifæ, a city of Samnium, were of a larger size than usual.

40. *Imi convivae lecti*—Nomentanus and Porcius, who, together with Nasidienus, occupied the *imus lectus*, and being desirous, as parasites, of pleasing the avaricious entertainer, "did no harm to the flagons," i.e., drank sparingly of his wine. Cp. Epist. i. 18, 10.

41. *Lagenis* — The *lagenae* were large earthenware vessels, employed chiefly for holding wine, and shaped as follows.



42. *Squillas*—See Notes on Sat. ii. 4, 58. *Muraena*—"a lamprey," a fish held in high estimation by the Romans. The best were caught in the Sicilian straits. *Natantes*—"that were swimming in the sauce."

43. *Porrecta* alludes to the length of the fish. Cp. Sat. ii. 2, 39. *Sub hoc*—"upon this," i e., upon the lamprey's being brought in.

44. *Deterior post partum carne futura*—The ablative *carne* is here equivalent to

quod attinet ad ejus carnem, and the passage may be rendered, "Since, after having spawned, it would have been less delicate in its flesh."

45. *Prima*—"the best." *Venafri*—See Notes, Sat. ii. 4, 69.

46. *Garo de succis piscis Iberi*—"with pickle from the juices of the mackerel." *Garum* was a species of pickle made originally from a fish of small size, called by the Greeks *γάρος*, and afterwards from the mackerel. It resembled the modern anchovy-sauce in nature and use. The intestines of the mackerel were principally used. *Piscis Iberi*—The mackerel was so called because found in abundance on the coast of Spain.

47. *Citra mare nato*, i.e., Italian wine. Cp. Sat. i. 10, 31.

50. *Quod Methymnaeam vitio mutaverit uvam*—"which by its sharpness has soured the Mythymnæan grape." By the Methymnæan grape is meant Lesbian wine, of which the vinegar in question was made. Cp. Sat. ii 2, 58. Methymna was a city in the island of Lesbos.

51. *Erucas*—"rockets." *Inulas*—"elecampane." See Notes, Sat ii. 2, 44.

52. *Illutos* — "unwashed," i.e., without having the pickle, in which they had been lying, washed off. *Curtillus*—An epicure of the day.

53. *Ut melius, &c.—remittit*—"as being better than the pickle which the sea shellfish yield," i.e., the brine adhering to the *illuti echini* superseded the necessity of employing the pickle in question, and answered, in fact, a better purpose. *Ut melius*, *ὡς κρεῖττον ὄν*. Cp. line 89.

54. *Aulaea*—See Notes, Ode iii. 29, 15.

55. *Pulveris atri*—Supply *tantum*.

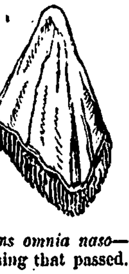
57. *Majus*—'something worse." *Ruinam domus timentes*—Comm. Cruq.

58. *Erigimur* — "resume courage," lit., "raise ourselves up." *Rufus*—The surname of Nasidienus.

59. *Immaturus*—"by an untimely death." *Esset*, for *fuisset*, as *tolleret*, a little after, is for *sustulisset*.

60. *Sapiens* is here ironical.

63. *Mappa* — "with his napkin." The *Mappa* was usually supplied by the guest for wiping his hands and mouth at dinner, and was frequently ornamented with fringes, as in the following cut.



64. *Suspendens omnia naso*—"making a joke of everything that passed." Cp. Sat. i. 6, 5.

65. *Haec est conditio vivendi*—"this is the condition of human life," i.e., such is the lot of life. *Eoque*—"and therefore."

66. *Responsura, &c.—labori*—"an adequate reputation is never likely to correspond to your exertions." i.e., you are not likely ever to get sufficient credit for your great exertions to procure a good feast. This is addressed to Nasidienus.

67. *Tene*—Understand *aequum est*. or some equivalent expression, as we might say. "to think that you." *Torquerier*, an antiquated form of *torqueri*, which is here the infinitive of indignation. See Notes, Epode 8, 1.

70. *Praecincti*—Cp. Note on verse 10.

71. *Hos casus*—"such accidents as the following."

72, *Agaso*, *ἀγάζων*—"the groom" is employed as "waiter," for the sake of economy.

74. *Nudare*—"to disclose."

75. Nasidienus innocently thanks Servilius for his ironical sympathy.

77. *Et soleas poscit*—"and asks for his slippers," that he might rise from table and give orders. When the guests took their places for supper, they put off their slippers that they might not soil the rich covering of the couches on which they reclined. *Videres*—"one (lit., you) might see."

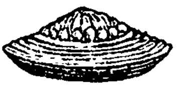
78. *Stridere secreta divisos aure susurros*—"divided whispers buzzing in the secret ear." *Secreta aure* has reference to the ear's being the confidential depository of secrets; *divisos susurros*, to whispers on the part of each to his companion.

82. *Non dantur pocula*—Alluding to the slowness of the attendants in furnishing the wine. *Dumque ridetur fictis rerum*—' and while we give vent to our laughter under various pretences." *Fictis rerum* is a Grecism for *fictis rebus*. Cp Sat. ii. 2, 25. The guests laugh at the avarice and folly of Nasidienus, but pretend to have their mirth excited by other causes.

83. *Balatrone secundo*—"Balatro seconding us."

84. *Nasidiene, redis mutatae frontis*—A burlesque imitation of the Epic style, "You return with a cheerful countenance." Cp. Sat. i. 4, 8.

86. *Mazonomo*—The *mazonomus* (*μαζόνομος*, *μαζόφορος*) was properly a large wooden tray, or charger, on which barley cakes were served up (*μάζα. ημίται*) for a whole family. It is understood to be represented by the following cut.



87. *Gruis*—As regards the estimation in which cranes were held by Roman epicures, compare the remarks of Pliny, Hist. Nat. x. 10, 30, *Cornelius Nepos, qui Divi Augusti principatu obiit, cum scriberet turdos paulo ante caeptos saginari, addidit, ciconias magis*

placere quam grues; cum haec nunc ales inter primas expetatur, *illam nemo velit attigisse. Non sine farre*—"together with (lit., not without) grated bread."

88. *Pinguibus*—"fattening." *Ficis pastum*—Figs were given to geese along with their barley, with a view to increase the size of their livers, which were esteemed a great delicacy, by the Romans.

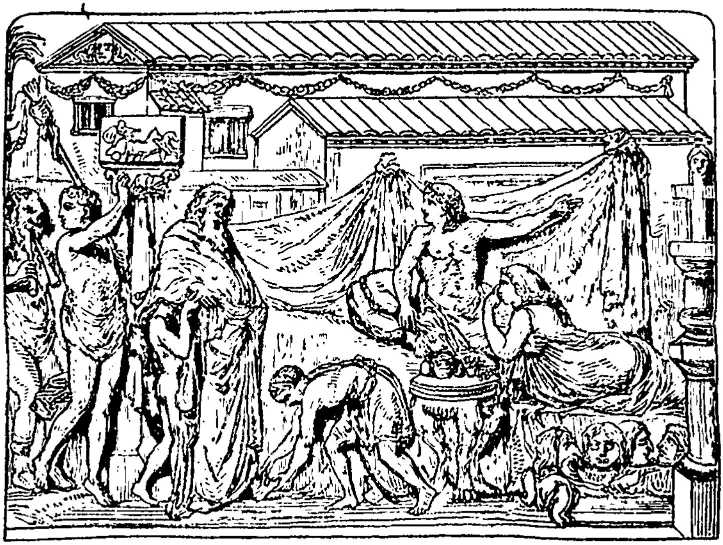
89. *Armos*—See Notes, Sat. ii. 4, 44.

90. *Edit*—The old form of the subjunctive from *edim.* Cp. Epode 3, 3. *Adusto*—"burnt." Cp. line 68.

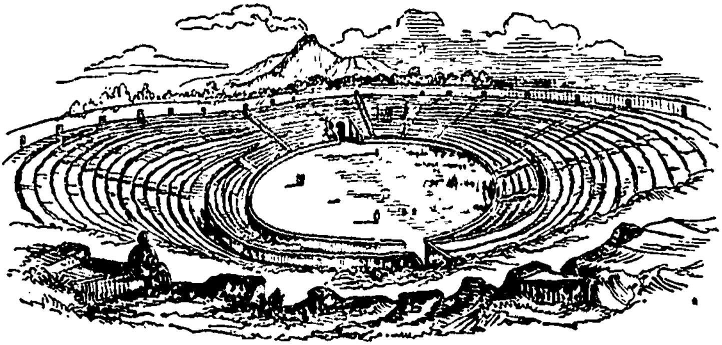
91. *Merulas*—"blackbirds." *Sine clune palumbes*—The rumps were considered the most delicious parts of pigeons.

92. *Suaves res* is ironical. *Causas et naturas*—"their causes and natures," i.e., the *causes* why one part was to be preferred to another, as well as the peculiar *natures* of the several parts. The talkative host at last became more insupportable than the entertainment itself, and the guests were glad to escape.

95. *Canidia*—See Notes, Epode 5, 17, and Sat. i. 8. *Afflasset* here governs the dative as in Tibullus, ii. 1, 80; Virgil, Æn. i. 591 *Afris*—Cp. Ode iii. 10, 18.



[ROMAN BANQUET.—*Bartoli Admiranda.*]



[Amphitheatre at Pompeii—*Sargent.*]

EPISTLES.

BOOK I.

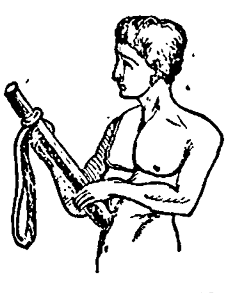
The Epistles, as the name implies, are addressed to particular individuals, and on various subjects. They are probably all among the poet's later productions, and are generally regarded as the most perfect of his works. As in case of the Satires, Epodes, and Odes, the first is addressed to Mæcenas.

EPISTLE I.—The poet's excuse for renouncing the composition of Lyrics, to prosecute the study of Moral Philosophy.

Franke supposes it to have been written in 20; Weichert and Grotefend, in 17; Walckenaer, in 16; and Kirchner, in 15 B.C.

1. *Prima, &c.—ludo—*"Mæcenas, sung by my earliest, *and* having a right to be celebrated by my latest muse, you seek to shut me up once more in the old place of exercise, after having been tried sufficiently, and already gifted with the rod of freedom." *Dicte*—Cp. Ars Poet., 141. *Summa*=*ultima*, as in Ode iii. 28, 13.

2. *Spectatum satis*—The poet compares himself to a gladiator who has been sufficiently tried in exhibitions of skill, and has at last received his discharge (*exauctoratio*, or *missio*) by favour of the people. *Donatum rude* — Gladiators, when discharged from fighting, received a rod, along with a ticket (*tessera*), inscribed with their name, the letters SP (*spectatus*), and the date, as a mark of their exemption. This was either obtained at the expiration of the years of service for which they had engaged, or was granted, at the desire of the people, by the person who exhibited them (*editor*), to an old gladiator, or even to a novice, for some uncommon act of courage. Those who received it (*rude donati*) suspended their arms, as an offering, at the entrance of the temple of Hercules, and were called *Rudiarii.* They could not again be compelled to fight, but were sometimes induced to do so for hire. The following cut is supposed to represent a gladiator with a *rudis* in his hands.



3. *Antiquo—ludo—*"to my old school," of writing lyrics. The metaphor is continued from the *ludus gladiatorius*, or school where the gladiators were trained. Those who were dismissed on account of age, or

any other cause, were said *delusisse*. As Horace began to write about twenty-six years of age, and is now about forty-six, the expressions *antiquo ludo* and *non eadem est aetas* are here used with great propriety.

4. *Non eadem est aetas, non mens*—"my age is not the same, my habits of thinking are changed." Cp. Ode iv. 1, 3, and 10, 7. *Veianius*—A celebrated gladiator of the day, who, having obtained his discharge, retired into the country, in order to avoid all risk of again engaging in the combats of the arena.

5. *Herculis ad postem*—"at the gate (lit., at the door-post) of the temple of Hercules." See Notes, Ode iii. 26, 4. Gladiators would thus appear to have been under the patronage of Hercules, who was deemed the tutelary genius of strength and skill. Cp. Ode i. 3, 36.

6. *Ne, &c.—arena*—"that he may not so often entreat the favour of the people from the extremity of the arena." *Extrema—arena*—The *arena* was the oval space in the centre of the amphitheatre, where the gladiators fought with one another or with wild beasts. See illustration at the commencement of the Epistle. For the security of the spectators, it was sunk about 18 feet below the level of the lowest seats. The wall around it had several doors for the convenience of the combatants, and was surmounted by a balustrade, behind which the emperor, curule magistrates, and vestal virgins, sat on ivory stools (*sellae curules*). Both the wall and the seat were styled *podium*. Orelli thinks that *extrema* refers to the side nearest the most honoured spectators. The word itself suggests the opposite side, where, it must be admitted, they would be better seen by those whose attention they would specially wish to attract. Keightley says, "We must understand, by *extrema arena*, the edge of the *arena* all round, and suppose the gladiator to have gone round the whole of it, supplicating the spectators as he came before them." *Toties* shows the popularity of Veianius, and the difficulty he had in obtaining his discharge. *Exoret*—Some would translate this by "beg his life of," though it does not appear that he was wounded. Disabled gladiators supplicated their lives by lowering their arms, and holding up their finger. The people testified their approbation by shouting and raising their thumbs (*vertebant pollices*). When they were dissatisfied, they depressed their thumbs (*premebant pollices*) in silence, and the vanquished was despatched by the conqueror. Cp. Epist. i. 18, 16.

7. *Est, &c.—aurem*—"I have a monitor that keeps frequently ringing in my cleansed ear," i.e., in my ear that hears distinctly what is said. The poet's monitor on this occasion is his own better judgment. *Purgatam*—Cp. Persius, Sat. v. 96. *Personet*—Cp. Virgil, Æn. vi. 418.

8. *Solve, &c.—ducat*—"if you are wise, release, in time, from the chariot, the horse advancing in years, lest he make a ridiculous failure (lit., lest he fail, deserving to be laughed at) at last, and become broken-winded."

9. *Ilia ducat*, lit., "should draw his flanks together." Cp. Virgil, Geo. iii. 506.

10. *Nunc itaque*—"wherefore, now," yielding obedience to this monitor. *Et cetera ludicra*—"and other things of a sportive nature."

11. *Et omnis in hoc sum*—"and am wholly engaged in this." Cp. Sat. i. 9, 2.

12. *Condo, &c.—possim*—"I treasure up and digest what I may at some future period draw forth into action." The reference is to the precepts of philosophy. With *condo, depromere*, compare *condus promus*, "a steward," or "housekeeper."

13. *Quo me duce, quo lare tuter*—"under what guide, under what sect I take shelter." *Lar* is here equivalent to *familia*, a term frequently applied by the Roman writers to denote a philosophical sect. Cp. Ode i. 29, 14.

14. *Nullius, &c.—magistri*—"bound to swear to the tenets of no particular master," i.e., blindly addicted to the tenets of no particular sect. The *addicti* were debtors whom the prætor had adjudged to their creditors, to be committed to prison or otherwise secured, until satisfaction should be made. Soldiers also were called *addicti*, in allusion to the military oath which they took when enrolled. It is in this last sense that Horace here uses the word. Cp. Sat. ii. 7, 58, and Epode, 15, 4. *Addictus jurare* is a Grecism for *addictus ut jurem*.

15. *Quo, &c.—hospes*—"whithersoever the tempest hurries me, thither am I borne a guest." The poet here describes himself as a species of eclectic philosopher, culling from the doctrines of different sects whatever appears nearest to the truth, while blindly following the authority of none. Cp. Sat. ii. 1, 80.

16. *Nunc, &c.—undis*—"now I become an active man, and plunge into the waves of public life," i.e., now I follow the precepts of the Stoic sect, and lead an active life amid the bustle of public affairs. The Stoics inculcated the propriety of their wise man's exerting his best endeavours for the general welfare of those around him. *Agilis*, πρακτικός—Cp. Epist. i. 18, 90, and ii. 2, 84.

17. *Virtutis verae*—"of true (or abstract) virtue." Cp. Epist. ii. 2, 230.

18. *Nunc, &c.—relabor*—"now I glide back insensibly into the precepts of Aristippus." Aristippus, the founder of the Cyrenaic sect, made the *summum bonum* consist in pleasure. See Notes, Sat. ii. 3, 100.

19. *Mihi, &c.—subjungere* (=ὑποζευγνύναι)—"to make circumstances subservient to me, and not me to circumstances," i.e., to pursue pleasure rather than duty, like the Cyrenaics.

21. *Opus debentibus*—"to those who owe the performance of a daily task," either for hire, or from situation and circumstances. *Ut piger (videtur), &c.—matrum*—"as the year seems slow to minors, whom the strict watchfulness of mothers restrains." Minors

long or their majority, and all the more if unduly restrained by their mothers; while parents are bound to restrain, as far as they are able, their offspring from the paths of dissipation, and to teach them the lessons of frugality and virtue

24. *Id quod*—The pursuit of virtue is here truly stated to be equally important to all, whether rich or poor, young or old.

27. *Restat (mihi), &c.—elementis*—Since, then, I cannot reach that wisdom which I so earnestly desire, "it remains for me to govern and console myself by these first principles of philosophy," i.e., to do as much as I can.

28. (*Quanquam*) *non possis. Oculo*—Some MSS. give *oculos*; others *oculum*, and one has *oculis*. *Elementis*—See Notes, Sat. i. 1, 26. *Lynceus* (a dissyllable)—Though you are not so keen-sighted as Lynceus, who could see through the earth, you should not disdain to take care of your eyes. Cp. Sat. i. 2, 90.

29. *Lippus*—See Notes, Sat. i. 1, 120. *Inungi*—Cp. Sat. i 5, 30, 49.

30. *Glyconis*—Glycon, of Pergamos, was a famous gladiator in the time of Horace.

31. *Nodosa—cheragra*—See Notes, Sat. ii. 7, 15. *Prohibere*—Cp. Epist. i. 8, 10.

32. *Est, &c.—ultra*—"it is in our power to advance to a certain point, if it is not permitted us to go farther." *Est* is here equivalent to *licet*, as, in Greek, ἔστι for ἔξεστι. See Notes, Sat. ii. 5, 103. *Quadam—tenus*—A tmesis for *quadamtenus*. Cp. *quatenus, aliquatenus, hactenus, eatenus, illatenus*.

33. *Fervet*—Cp. Sat. ii. 3, 79. Avarice is here regarded as a fever. *Miseroque cupidine*—"and with a wretched desire for more." Cp. Ode ii. 16, 10. Avarice and ambition are here contrasted, as in Sat. i. 4, 26; ii. 2, 187; and Epist. ii. 2, 205, &c.

34. *Sunt verba et voces*—"there are words and charms" Cp. Epist. i. 2, 23, and Ars Poet., 216. The precepts of philosophy, by which we are instructed to drive from our breasts every avaricious and covetous feeling, are here beautifully compared to the incantations and charms by which, according to the popular belief, diseases were thought to be expelled from the human frame.

36. *Laudis amore tumes*—"you are swelling with the love of praise." *Tumes=si tumes*. *Tumeo* is thus frequently applied to denote any strong affection or desire, under the influence of which the mind, as it were, swells forth. Cp. Sat. ii. 3, 213. *Sunt, &c.—libello*—"there are sure and cleansing remedies, which will restore you to moral health, if some treatise of philosophy be thrice read over with purity of mind." *Piacula*—"*Medicamenta purgantia*, καθάρσεις, i.e., *praecepta philosophica*." Comm. Cruq.

37. *Ter*—Three was one of the mystic numbers of antiquity, indicating perfection. Cp. Ode i. 28, 36. *Pure*=ἁγνῶς καὶ καθαρῶς.

38. *Amator*—"the libidinous man," or "the libertine."

40. *Culturae*—"to the lessons of wisdom." Cp. Doering, "Culturae: *praeceptis, quibus animus excolatur*," and Cicero, Tusc. ii. 5, 13, *Cultura animi philosophia est*.

41. *Virtus*—"a virtue." Virtue is not merely negative. It is something positive and active. See Ephes. iv. 21, 29. *Sapientia prima*—"the beginning of wisdom." *Stultitia*—Cp. Sat. i. 2, 24.

43. *Exiguum censum*—"a small fortune. *Turpemque repulsam*—See Notes, Ode iii. 2, 17.

44. *Capitisque labore*—"and risk of life."

45. *Curris mercator ad Indos*—The passage to India was through Egypt. Strabo tells us, that while Ælius Gallus governed Egypt, B. C. 27, a fleet of twenty-six merchantmen set sail from Myos Hormus, (i.e., *Muscle Port*, probably *Kosseir*,) on the Sinus Arabicus, for India. *Mercator*—Cp. Ode iii. 24, 26, and i. 1, 16.

46. *Per mare—per saxa, per ignes*—A proverbial form of expression, equivalent to *per summa quaeque pericula*. Cp. Ode iv. 14, 24; Sat. i. 1, 39; ii. 3, 56.

47. *Ne cures, &c.—vis?*—"are you unwilling to learn, and to hear, and to trust yourself to the guidance of some wiser friend, that you may no longer care for those things which you foolishly admire and wish for?" *Miraris*—Cp. Epist. i. 6, 1

48. *Discere* applies to instruction obtained by perusing the works of philosophers; *audire* to that which is received by listening to oral teaching. Cp. Epist. i. 8, 8. *Meliori=sapientiori*—Cp. Epist. i. 2, 68.

49. *Quis, &c.—palmae?*—The question is simply—"Who would prefer the ignoble and laborious life of an itinerant boxer to the honour of a crown at the Olympic games, if the latter could be obtained without the necessity of exertion?" in other words, "who should prefer riches and worldly honours to the pursuit of true wisdom?" *Compita*—See Notes, Sat. ii. 3, 26.

50. *Magna coronari contemnat Olympia*—"will scorn being crowned at the great Olympic games." *Magna coronari Olympia* is a Grecism for *coronari in magnis Olympiis*. See Notes, Ode i. 1, 3-6. Cp. στεφανοῦσθαι Ὀλύμπια, and Ennius as quoted by Cicero, de Senect. 5, *Vicit Olympia* for *vicit in Olympiis*.

51. *Cui sit &c.—palma*—"who shall have the condition proposed to him, of gaining without toil the delightful palm." *Sine pulvere*=ἀκονιτὶ καὶ ἀμαχητὶ—This would easily happen, if no antagonist came forward to meet the champion.

52. *Vilius argentum est auro, &c.*—The poet now, in opposition to the multitude who hold money to be the main thing, argues, in stoical fashion, that if the more valuable is to be preferred, gold is better than silver, and virtue better than both. Cp. Proverbs, xvii. 16.

54. *Haec Janus summus ab imo prodocet*—"these precepts the highest Janus from

the lowest openly inculcates." This is a prosopopœia for "such is the language of the money dealers." See Notes, Sat. ii. 3, 18.

55. *Prodocet* is a ἅπαξ λεγόμενον in imitation of προδιδάσκειν—"recites aloud." For a similar use of *pro*, compare *producere*, *proferre*, *prodire*, *&c.* *Haec—dictata* —"these maxims." See Notes, Sat. i, 10, 75. *Recinunt*—Cp. Epist. i. 18, 13.

56 *Laevo*, *&c.—lacerto*—See Notes, Sat. i. 6, 74.

57. *Est animus*, *&c.—sed (si) quadringentis (millibus sestertiûm)*, *&c.—Plebs eris*—"you have spirit, good morals, eloquence, and honour (or credit), but if, to complete the four hundred thousand sesterces, six or seven thousand are wanting, you will still be a Plebeian," i.e., you may have every mental accomplishment, but if your fortune is not exactly equal to the equestrian standard, you will have to remain a Plebian.

58. *Quadringentis*—The *census equester* (Ars Poet., 383) was 400,000 HS., or taking the sesterce at 2d, between 3000 and 4000 Pounds. *Desunt*—Some MSS. give *desint*.

59. *At pueri*, *&c.—facies.*—The poet is here supposed to allude to a kind of game at ball, in which the one who beat was called king (βασιλεύς), and the other ass (ὄνος). Cp. Ode i. 36, 8.

60. *Hic*, *&c.—culpa* is parenthetic. *Murus aëneus*—Cp. Ode iii. 3, 65. *Nil*—"of no crime."

62. *Roscia—lex*—See Notes, Epode 4, 16. *Dic (mihi) sodes (utrum)*—"pray tell me, whether."

63. *Nenia*—"the song," commonly a funeral song or dirge. See Notes, Ode iii. 28, 16, and Epode 17, 29.

64. *Et maribus Curiis et decantata Camillis*—"sung even in manhood both by the Curii and the Camilli," lit., "sung both by the manly Curii and Camilli." The song of the boys, offering the kingdom to those that do right, was not merely sung by Manius Curius Dentatus and Marcus Furius Camillus, in the days of their boyhood; but the principle which it inculcated was acted upon by them even in maturer years, and their applause was given not to the rich, but to the virtuous and the good. *Maribus*—Cp. Ars Poet., 402. See Notes, Ode i. 12, 42.

65. *Isne*—"does he?" i.e., does the lover of riches? *Qui (suadet ut) rem*, *&c.—rem facias*—"who advises you to make money; money, honestly if you can; if not, money in any way." *Rem* is repeated for the sake of emphasis.

67. *Ut propius*, *&c.—Pupi*—"that you may view from a nearer bench the tearful tragedies of Pupius," i.e., may witness the representation from one of the fourteen rows, as an *eques*. *Pupi*—Pupius, some contemptible dramatic writer, who is not otherwise known.

68. *Responsare*—"to resist." Cp. Sat. ii. 7, 85.

69. *Praesens*—"standing by," i.e., adding weight to his precepts by his presence. *Aptat*—Cp. Epist. ii. 1, 128. Some editions have *optat*.

70. *Cur non*, *&c.—odit*—"why, as I enjoy the same porticoes, I do not, in like manner, entertain the same sentiments with them, and do not pursue or shun whatever they themselves admire or dislike." See Notes, Sat. i. 4, 134.

73. *Olim*—See Notes, Sat. ii. 6, 79.

74. *Quia*, *&c.—retrorsum*—The fox dreaded the treachery of the lion, the poet shrinks from the corrupt sentiments and morals of the populace.

76. *Bellua multorum est capitum*—"it is a many-headed monster." The people, ever prone to error, and constantly changing from one species of vice to another, are not unaptly compared to the Lernean hydra (θηρίον πολυκέφαλον). See Notes, Ode iv. 4, 61.

77. *Conducere publica (vectigalia)*—"in farming the public revenues." The farmers of the revenue, who were principally of Equestrian rank, were styled *Publicani* They paid a stipulated sum to the State, and generally collected as much as they could. The office was much more honourable at Rome than in the provinces, where the inferior agents practised every kind of extortion.

79. *Excipiantque*, *&c.—mittant*—"and catch old men, whom they may send to their ponds." Old men are here compared to fish, as in Sat. ii. 5, 44, *plures annabunt thunni, et cetaria crescent.* *Excipere*, like ἐκδέχεσθαι, is used to denote the securing of any prey or game. Cp. Ode iii. 12, 12. *Vivaria*—places where *living* animals are kept for future use. Cp. Sat. ii. 5, 44.

80. *Occulto—fenore*—"with illegal interest," i.e., with usury. See Notes, Sat. i. 2, 14. *Verum, esto* (εἶεν), *&c.—probantes?*—"but grant that different men are engaged in different employments and pursuits; can the same persons continue for a single hour praising the same things?" It were of little consequence that mankind differed from each other, if they could agree with themselves, and consistently pursue what is right.

83. *Nullis*, *&c.—amoenis*—"no bay in the world surpasses in beauty the delightful Baiæ." See Notes, Ode ii. 18, 20.

84. *Lacus*, *&c.—heri*—"the lake and the sea experience the eagerness of the impatient master," in the erection of buildings. See Notes, Ode ii. 15, 3, and 18, 21; and compare Ode iii. 1, 33.

85. *Cui*, *&c.—fabri*—"to whom, if sickly caprice shall give the omen, he will cry, To-morrow, workmen, you will convey your tools to Teanum," i.e., for a mere whim, he will abandon his plans at Baiæ, in the vicinity of the sea, and leave for Teanum, in the interior of the country.

86. *Teanum*—There were two towns of this name in Italy—one in Apulia, on the right bank of the river Frento (now *Portore*), and called for distinction's sake *Appulum*; the other in Campania, now *Teano*, about

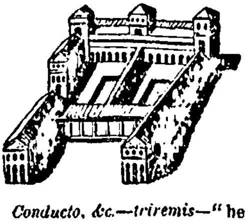
fifteen miles north-west of Capua. The latter, which is the one here alluded to, was famed for the beauty of the surrounding country, and became one of the favourite resorts of the Roman nobility and men of wealth, who erected splendid villas in its neighbourhood. There were some cold acidulous springs in its vicinity, now called *Aqua delle Caldarelle*. It received the epithet of *Sidicinum*, from its being situate among the *Sidicini*.

87. *Lectus genialis in aula est*—"the nuptial couch stands in his hall," i.e., he is a married man. The nuptial couch was placed in the hall, opposite the door, and covered with flowers.

89. *Si non est*—"if it does not stand there," i.e., if he is not married. *Bene solis esse maritis*—See Notes, Sat. ii. 2, 120, and Ode iii. 16, 43.

90. *Protea*—The rich man is full of capricious fancies, and his opinions undergo as many changes as Proteus was capable of assuming forms. See Notes, Sat ii 3, 71

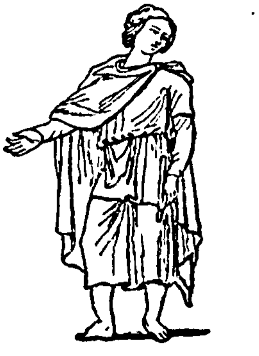
91. *Quid pauper? ride, ut mutat, &c.*—This inconsistency is the folly of human nature, to which rich and poor are equally liable. *Coenacula, lectos, balnea, tonsores*—"his garrets, couches, baths, barbers." *Coenaculum* properly denoted "the dining room" of a private house; but, as it became customary to dine up stairs, the plural was commonly used to signify the upper rooms, or attics, which, at Rome, in consequence of the greatness of the population, and the want of suitable dwellings, were filled by the poorer sort of people. Cp. Vitruvius, ii. 8, ad fin. and the following representation of a Roman house. *Lectos* is meant to refer to some eating-house or tavern, which the poor man changes with as much fastidious caprice as the rich do the scenes of their splendid entertainments. The *balnea* were public baths used by the poor, as the rich had private ones of their own. See Notes, Sat. i. 3, 137. As there were many *tonstrinae*, barbers' shops, at Rome, a person might easily consult variety in changing from one to another.



92. *Conducto, &c.—triremis*—"he is as fastidious in a hired boat, as the rich man whom his own galley conveys." *Nauseat* is here equivalent to *oppletur fastidio*. Some commentators give it a much plainer signification. *Priva*—See Notes, Sat. ii. 5, 11. *Triremis*—See Notes, Ode iii. 1, 37.

94. *Curatus, &c.—capillos*—"with my hair cut by an uneven barber," i.e., in an uneven manner. *Curatus—tonsore capillos* is a Grecism for *curatis a tonsore capillis*. Cp. Ode i. 6, 2, and Epist. i. 19, 13. Horace, in this as well as in what follows, applies to himself, not what properly belongs to him, but to any individual who comes forth into public in the state here described.

95. *Si, &c.—tunicae*—"if I chance to have a threadbare shirt under a new tunic." The *subucula*, or, as it was also called *interula*, was a woollen garment, worn next the skin, like the modern shirt. The outer tunic was of linen, and was called *indusium* or *supparus*. The former is understood to be illustrated by the following cut. Linen clothes were not used by the ancient Romans, and are seldom mentioned in the classics. *Pexae*—lit., "with the nap on," i.e., new.



96. *Impar*—"too much on one side." Cp. Sat. i. 3, 31.

97. *Pugnat secum*—"contradicts itself."

99. *Aestuat*—"fluctuates. *Disconvenit*=*discordat* or *discrepat*—"is at variance with." Cp. i. 14, 18. It does not occur except in Horace.

100. *Aedificat*—See Notes, Sat. ii. 3, 308.

101 *Insanire, &c.—me?*—"do you think me affected with the current madness?" i.e., with a madness common to all the world. See Notes, Sat. ii. 3, 83.

102. *Nec, &c.—dati*—See Notes, Sat. ii. 3, 217. *Tutela*—Cp. Ode i. 1, 2.

104. *Et prave sectum stomacheris ob unguem*—Compare the explanation of Bothe: "*Cum talem mei curam geris, ut vel in levissimis peccare me nolis.*"

106. *Ad summam*—"to conclude." Cp. *ne longum faciam*, Sat. i. 3, 127. *Sapiens, &c.—est*—The poet concludes in the language of the Stoics, that he alone is happy who regulates his life by the maxims of wisdom. See Notes, Sat. i. 3, 124.

108. *Praecipue sanus*—The Stoics regarded a healthy body and a sound mind as among the many advantages which their discipline conferred. The poet sarcastically adds, *nisi quum pituita molesta est*, implying that there were occasions when the wise man of the Stoics was brought down to the level of the common

herd. Those who labour under any defluxion of phlegm, experience a dullness in the senses of smell and taste, and this, applied in a figurative sense to the intellect, conveys the idea of an unfitness for any subtle examination of things, or any nice exercise of judgment. It will be perceived, that *sanus* in the text is purposely used in an ambiguous sense, as referring not merely to the body, but also to the mind. *Pituita*—To be pronounced in metrical reading as a trisyllable, *pitwita*, as in Sat. ii. 2, 75.

EPISTLE II.—A panegyric on the poems of Homer, intended to enforce the early pursuit of wisdom, the practice of moderation, and the government of the passions, with a view to the attainment of happiness.

Written at Præneste, and addressed, like the eighteenth, to Marcus Lollius, probably surnamed Paullinus, and son of the Marcus Lollius, consul, B.C. 21, to whom the Ninth Ode of the Fourth Book is inscribed.

Kirchner and Obbarius suppose it to have been composed in 27, and Franke in 20 B C.

1. *Maxime (natu) Lolli*—"eldest Lollius." Only one of his brothers is mentioned in Epist. i. 18, 63, but it does not follow that he had not more, or he should have been here styled *major*.

2. *Dum tu declamas Romae*—"while you are haranguing at Rome." Youths intended for the bar were accustomed to exercise themselves by declamations on fictitious subjects. *Praeneste relegi*—"I have read over again at Præneste." See Notes, Ode iii. 4, 23.

3. *Pulchrum*—"becoming," is analogous to the τὸ καλὸν of the Greeks. *Quid non*—"what injurious," not merely what is useless.

4. *Planius*—"more clearly." Some MSS. give *plenius*. *Chrysippo*—See Notes, Sat. i. 3, 127. *Crantore*—Crantor, a philosopher of the Old Academy, who studied under Xenocrates and Polemo. He adhered to the Platonic system, and was the first that wrote commentaries on the works of Plato.

5. *Detinet*—Cp. Ode i. 33, 13. Some MSS. give *distinet*.

6. *Fabula*, *μῦθος*—"the story." The poet now endeavours to prove, by various examples of folly, crime, unlawful passion and anger, on the one hand, and of wisdom, piety, virtue, and moderation, on the other, that Homer conveys the lessons of philosophy with greater clearness and better success than either Chrysippus or Crantor.

7. *Barbariae lento collisa duello*—"during a long protracted war, to have been engaged in conflict with (lit., to have been dashed against) a foreign land." *Barbariae* = *Phrygiae*. Cp. Ode ii. 4, 9, and Epode 9, 6. *Lento collisa duello*—Cp. Epist. ii. 2, 98. This line is thought, from the use of *collisa* and *duellum*, to have been either taken or imitated from Ennius.

8. *Stultorum*, &c.—*aestus*—"contains a narrative of the effects produced by the excited passions of foolish princes and their people." *Aestus* is here equivalent to *affectus concitatos*. Cp. line 15, and Sat. i. 2, 110.

9. *Antenor*, &c.—*causam*—Antenor, one of the most prudent of the Trojans, who added the authority of age to the weight of his advice, recommends that Helen be given up, and "that they cut off," in this way, "the whole cause of the war." Cp. Hom. Il. vii. 348, and Livy i. 1. *Praecidere* is a nautical term "to cut the cable."

10. *Quid Paris (facit)?*—Some MSS. give *Quod (facere) Paris*, &c.—*(se) posse negat*—"and Paris declares that he cannot be induced to do that, though he should reign in safety, and enjoy a happy life."

12. *Festinat*—"is anxious." *Inter*—See Notes, Sat. i. 7, 11.

13. *Hunc* refers to Agamemnon. Horace, intending at first to assign love as the impelling cause in the case of Agamemnon, and anger in that of Achilles, corrects himself, as it were, and subjoins *quidem*, with the view of shewing that both the chieftains were equally under the influence of resentment. Achilles compelled Agamemnon to surrender Chryseis to her father. Achilles was deprived of Briseis by Agamemnon Cp. Ode ii. 4, 3, and Hom. Il. i. 113. *Urit*—See Notes, Sat. ii. 7, 57.

14. *Quidquid*, &c.—*Achivi*—"the Greeks suffer for whatever folly their princes commit." *Deliro* has here a transitive force, because an action exerted upon an object is implied, though not described. *Plectuntur*—Cp. Sat. ii. 7, 105.

17. *Rursum*—The allusion is now to the Odyssey. *Possit (facere)*.

19. *Providus* = *provide*—"carefully." Orelli considers it analagous to πολύτροπος.

22. *Immersabilis*—"not to be sunk." Cp. Ode iv. 4, 65.

23. *Sirenum*—Cp. Hom. Odyss. xii. 39, 135; x. 136, 308.

24. *Stultus cupidusque*—"like a fool, and a man enslaved by his passions." Ulysses did not taste the cup, until he had used the plant given him by Mercury against enchantments.

25. *Turpis et excors*,—"a debased and senseless slave." *Excors*, ἄνους—Cp Cicero, Tusc. i. 9, 18.

26. *Vixisset (sicuti) canis immundus*. *Amica luto*—Cp. Epist. ii. 2, 75.

27. *Nos numerus sumus*, &c.—"we are a mere number," &c., i.e., we who do not follow the example of virtue and of wisdom which is set before us in the character of Ulysses, seem born only to consume the productions of the earth, and add to the bulk of mankind. We are no better than the suitors of Penelope; nor than the

effeminate and luxurious Phæacians, whose chief employment consisted in pampering their bodies, in prolonging their slumbers until mid-day, and in dispelling their cares with wine, dancing, and song.

28. *Sponsi Penelopae, nebulones Alcinoique* —"mere suitors of Penelope, mere effeminate and luxurious subjects of Alcinous," *i.e.*, Phæacians, over whom Alcinous ruled. The Phæacia of Homer was the Corcyra *(Corfu)* of later geography Cp. Hom., Odyss. iii. 248. *Nebulones*—See Notes, Sat. i. 1, 104.

29. *In cute, &c.—juventus*—"a race occupied, more than was proper, in pampering their bodies," lit., "in taking care of their skin," *i.e.*, in feasting and the pleasures of the table. See Notes, Ode iii. 17, 14.

30. *Et ad strepitum citharae cessatum ducere curam*—"and to lull their care to rest by the tones of the lyre." *Strepitum*—Cp. Ode iv. 3, 18. *Cessatum* is the supine. Cp. κοιμίζειν τὰς φροντίδας.

32. *Ut jugulent homines, &c.*—The poet now calls off the attention of his young friend from the picture he has just drawn of indolence and effeminacy, to the importance of active and industrious exertion in promoting the great ends of moral and mental improvement.

33. *Ut te ipsum serves*—"to save yourself," *i.e.*, from the evils of slothful indulgence. *Atqui si, &c.—hydropicus*—"well then, if you will not use exercise when in health, you will have to run when dropsical." People afflicted with dropsy were ordered by their physicians to use active exercise; and the poet means to say if you will not exert yourself when you ought, you shall be made to do so when you cannot help it.

34. *Hydropicus*—Cp. Ode ii. 2, 13. *Et ni, &c.—cum lumine*—The old Romans were accustomed to rise at the break of day to attend to their particular avocations. To prolong their slumbers, as the luxurious Phæacians did, would have been as dishonourable to a freeman as appearing abroad intoxicated in the public streets. To get up, therefore, before break of day, for the purposes of mental improvement, was not requiring too much of a young man of family like Lollius, who was desirous of acting a distinguished part on the theatre of life.

37. *Vigil*—"in your waking moments," i.e., after you shall have extended your slumbers to mid-day. *Invidia vel amore* here apply to all the depraved desires and affections which mental culture, and the pursuits of philosophy, are calculated to drive away.

38. *Oculum*—Some MSS. give *oculos.*

39. *Est animum*—"preys upon the mind." Cp. Sat. ii. 2, 57. *In annum*—Cp. Epist. i. 11, 23.

40. *Dimidium, &c,—habet*—Cp. the Greek proverb, ἀρχὴ ἥμισυ παντός.

42. *Rusticus expectat, dum defluat amnis, &c.*—Before *rusticus*, supply *ut* or *siculi.* He who neglects the present season for self-improvement, and keeps waiting for some more favourable opportunity, will wait in vain, like the clown who lay down on the bank of a river to wait till the stream would flow past.

43. *Volubilis*—"rolling on." Cp. Ode iv. 1, 40; Epist. i. 10, 20; and Ars Poet., 17.

44. *Quaeritur argentum, puerisque, &c.*—The bulk of mankind pay little if any attention to mental culture and the lessons of wisdom and virtue. Their chief object of pursuit is the accumulation of wealth. *Argentum=pecunia*—Cp. Sat. i. 1, 86, and ii. 6, 10. *Puerisque beata creandis uxor*—"and a rich wife (lit., for their children to be begotten) to be the mother of their children." *Beata=opulenta*—Cp. Ode iii. 7, 3, and Sat. ii. 8, 1. Düntzer explains it by *nobilis;* others by *fecunda.*

45. *Pacantur*—"are subdued," for the sake of money. *Vomere*—See Notes, Epode 2, 68.

48. *Deduxit=depellere valet*—"can remove." In propositions which are true at all times, the present, perfect, or future tense, may be employed almost indifferently.

49. *Valeat possessor oportet (ut)*—"their possessor must enjoy health both of body and of mind." Cp. line 51.

51. *Qui cupit aut metuit*—"who is a slave to desire or to fear," i.e., who is either continually desiring more, or else fearing to touch what he has, as if it were something sacred. *Metuit* may also refer to the fear of being robbed of his darling treasures.

52. *Ut lippum pictae tabulae*—That strength of colouring, which gives greater pleasure to a good eye, affects a weak one with greater pain. *Fomenta podagrum*—Fomentations are spoken of by ancient physicians as remedies for gout, though but little real good was effected by them. In like manner we must regulate our course of life in hopes of a cure.

53. *Auriculas, &c.—dolentes*—"the tones of the lyre, ears that are diseased with collected filth." *Dolentes* is here equivalent to *male se habentes.*

54. *Sincerum est nisi vas, &c.*—Unless the mind is pure, and free from the contamination of vice, every idea that enters it will become vitiated. For *sincerum*, see Note on Sat. i. 3, 55.

55. *Empta dolore*—"when purchased with pain," i.e., when its gratification is followed by remorse.

56. *Certum voto pete finem*—"seek a certain limit for your wishes," i.e., set a fixed limit to your wishes. Cp. line 46, with Sat. i. 1, 92, and 106.

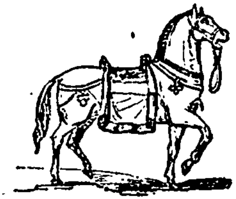
58. *Siculi tyranni*—Phalaris, Agathocles, and the Dionysii.

60. *Dolor quod suaserit et mens*—"which grief and passion may have prompted." For *et mens* one MS. gives *amens*, and another *exmens.* *Mens*=μένος, or θυμός—Cp. Ode i. 16, 22.

61. *Dum, &c—inulto*—"while he is impatient to satiate his unappeased anger." With *poenas*, supply *sumere.* *Odio—multo*—Some take *odio* in the dative, others in

the ablative. *Festinat*—Cp. Ode ii. 7, 26, and iii. 24, 51.

63. *Frenis*—The *frenum* (χαλινός) includes the bit, head-stall, and reins, as in the following cut. *Catena*—Some consider the chain to refer to the hound, some to a slave, and others, with less propriety, to the horse.



64. *Fingit equum tenera docilem, &c*—As steeds and hounds are best trained when young, so are men, for it is then the mind most easily receives instruction, and learns what is seldom forgotten. *Fingit*—"breaks." *Magister*, ἱπποδαμάστης.

66. *Cervinam, &c.—aula*—Stags' skins appear to have been stuffed with straw, so as to resemble the living animal. *Latravit*—Cp. Epode 5, 57. *In aula*—"in the court-yard," where young dogs were trained to the hunt.

67. *Militat=feras sectatur*—Cp. Sat. ii. 2, 10. *Nunc, &c.—offer*—"now, in the days of your youth, drink deep into your pure breast the words of instruction; now give yourself up to those who are wiser" *Adbibe*—Cp. Ode ii. 13, 31. *Verba* may also be here rendered, "these my words," but with less propriety.

68. *Puer=dum puer es*—Cp. Ode iv. 1, 15. *Melioribus*—Cp. Epist. i. 1, 48.

69. *Quo semel, &c.—diu*—"a jar will long retain the odour of the liquor with which, when new, it was once impregnated."

70. *Quod, &c.—insto*—When we enter the lists of virtue, to wait for those behind is indolence, too earnestly to pursue those before is envy. *Anteis*—Cp. Ode i. 35, 17.

EPISTLE III.—Horace inquires of his friend Julius Florus where he and his companions in the suite of Tiberius are, and how they are employed in literary matters. He warns him against ambition and avarice, and hopes that he is still on good terms with Munatius.

Written in B.C. 20, when Tiberius Claudius Nero, the future emperor, was sent from Dalmatia, by Augustus, to eject Artaxias from Armenia, and place his younger brother Tigranes, who was then an exile at Rome, on the throne.

1. *Juli Flore*—Julius Florus, the individual to whom the Second Epistle of the Second Book is inscribed. As he is there called the faithful friend of Nero, it has been conjectured that he was a person of consideration at court. According to Porphyrion he edited extracts from Ennius, Lucilius, and Varro. Though he seems to have stood high in the estimation of Horace, he is otherwise unknown.

2. *Claudius Augusti privignus*—Tiberius Claudius Nero, son of Tiberius Nero and Livia Drusilla. He is here styled "the step-son of Augustus," from his mother's having married that emperor. *Laboro=magnopere studeo*—Cp. Sat. ii. 8, 19.

3. *Thracane*—As the expedition was made with great dispatch, it was sometimes not exactly known at Rome where the army was. Hence the questions put by the poet. *Thraca* (Θρᾴκη) is here for *Thracia*. Cp. Virgil, Æn. xii. 335. Tiberius directed his course through Macedonia into Thrace. *Hebrusque nivali compede vinctus*—The expedition was made in the winter season. Regarding the Hebrus, see Notes, Ode iii. 25, 10, and i. 25, 20. *Nivali*—Cp. Ode i. 37, 19.

4. *An freta vicinas inter currentia turres*—A description of the Hellespont. *Currentia* refers to the force of the currents. *Turres*—Sestos and Abydos, the residence of Hero and Leander.

5. *Pingues*—"rich," or "fertile." *Asiae*—Mysia, Lydia, Caria, and Phrygia, called also Asia Proper or Proconsular Asia. *Morantur* is equivalent to *detinent*.

6. *Studiosa cohors*—"the studious train." Florus, Titius, Celsus, and Munatius, who attended Tiberius in this expedition, were men of letters and genius. *Studiosa=literata*, here used absolutely. Cp. Ode ii. 20, 19, and iii. 4, 58. *Cohors*—Cp. Epist. i. 9, 13, and Sat. i. 7, 23. *Operum*—Governed by *quid*, and alluding to the literary labours of the individuals composing the *studiosa cohors*.

7. *Scribere*—Cp. Ode i. 6, 1. *Sumit*—Cp. Ode i. 12, 1.

8. *Bella, &c,—aevum?*—"who transmits his wars and treaties of peace to distant ages?" i.e., the martial and peaceful glories of his reign. This is epexegetic of the preceding line. Cp. Ode iv. 14, 3.

9. *Titius*—Titius Septimius. See Notes, Ode ii. 6. He appears to have been devoted to poetical studies, and to have intended in a short time to publish some of his works (*Romana brevi venturus in ora*).

10. *Pindarici, &c.—apertos*—"who, having dared to contemn the open lakes and streams, has not feared to drink of the Pindaric spring," i.e., who has separated himself from the herd of common poets, and has boldly taken the Grecian Pindar for his model. Cp. Ode iv. 2. *Expalluit haustus*—Cp. Ode ii. 12, 7, and iii. 27, 27.

12. *Ut valet?*—"how is he?" *Fidibusne Latinis Thebanos, &c.*, allude to his imitation, in Latin verse, of Pindar, a native of Thebes.

13. *Aptare modos*—Cp. Ode ii. 12, 4. *Auspice musa*—"under the favouring auspices of the Muse."

14. *An tragica, &c.—in arte?*—"or does he rage and swell in tragic strains?" *Ampullatur*, ληκυθίζει, insinuates that he was a somewhat turgid poet. See Notes, Ars Poet., 97.

15. *Quid mihi Celsus agit?*—"what is my Celsus doing?" The pronouns *mihi, tibi, sibi, nobis, vobis*, are often used in what is called by grammarians the *Dativus Ethicus*, with the force of possessives, in imitation of the Greek idiom, to convey a gentle sarcasm. This Celsus is generally supposed to have been the same with Celsus Albinovanus, to whom the Eighth Epistle of this book is inscribed. He appears to have been addicted to habits of plagiarism.

16. *Privatas opes*—"treasures of his own." *Opes* here applies to the literary resources of individuals.

17. *Palatinus Apollo*—The Palatine library, founded by Augustus, B.C. 28, was connected with the temple of Apollo on the Palatine hill, and filled with the works of the best Greek and Latin authors.

18. *Olim*—See Notes, Sat. i. 1, 25.

19. *Cornicula*—Supply *sicuti*. *Cornicula* is here for *Graculus* in the well-known fable of Æsop in Babrius, 72, or Phædrus, i. 3.

20. *Furtivis nudata coloribus*—"stripped of its stolen colours." i.e., stripped of the peacock feathers, which it had assumed for its own.

21. *Agilis*—"like the industrious bee." Cp. Ode iv. 2, 27.

22. *Non incultum est et turpiter hirtum*—"it is not uncultivated and shamefully rough." Cp. Ode iii. 11, 35. The mental powers in their neglected state, are aptly compared to a field left without culture, and rough with briars and thorns.

23. *Seu linguam causis acuis*—"whether you are sharpening your tongue for causes," i.e., training yourself for public speaking. *Civica jura respondere*—"to give answers on points of civil law." See Notes, Ode iii. 2, 6.

24. *Amabile carmen*—"the pleasing strain," ἐρωτικά, συμποτικά, *epigrammata, &c.*

25. *Prima feres hederae victricis praemia*—Cp. Ode i. 1, 29.

26. *Frigida curarum fomenta*—"the cold fomenters of care." Cold-hearted ambition and avarice increase care, and render the breast dead to the lessons of virtue, and the inspirations of poetry. Several regard *fomenta*, here and in Epode 11, 17, as denoting "remedies," and make *frigida* signify "ineffectual," apparently forgetting that, if the remedies are ineffectual, the sooner they are laid aside the better. Celsus enumerates four kinds of *fomenta*—*calida, frigida, sicca*, and *humida*.

28. *Hoc opus, hoc studium*, indicate the theory and practice of virtue and wisdom. *Properemus*—Cp. Epist. i. 2, 61.

29. *Nobis vivere cari*—Cp. Epist. i. 18, 101.

30. *Si tibi (sit tantae) curae, quantae conveniat, (eum esse,) Munatius*—"whether you have that regard for Munatius which becomes you." This Munatius is thought to have been the L. Munatius Plancus, who was consul A.D. 13, and son of that Munatius Plancus who was consul B.C. 42, and to whom the Seventh Ode of the First Book is addressed. For *si*, several MSS. give *sit*.

31. *An male, &c.—rescinditur?*—"or does the ill-sewn reconciliation close to no purpose, and is it getting again rent asunder?" The metaphor is taken from a wound which is badly sewn up, and begins to bleed afresh.

33. For *seu—seu*, some MSS give *heu—heu*. *Calidus sanguis*—"the hot blood of youth." *Rerum inscitia*—"want of experience," or, as Orelli explains it, "a misunderstanding of the facts."

34. *Indomita cervice feros*—"of untamed neck and wild." Cp. Epist. i. 2, 64, and σκληραύχενες, and ζυγομάχοι, as applied to bulls.

35. *Indigni—rumpere*, by a Greek attraction, is equivalent to *quos indignum est (non decet) rumpere*—"whom it does not become to break." *Fraternum rumpere foedus*—Dacier thinks that Florus and Munatius were brothers by the mother's side, and sees no reason, from the difference of names, why they might not also be brothers by the father's side, as Murena and Proculeius. See Notes. Ode ii. 10. Sanadon, with more probability, supposes them to belong to entirely different families; and says, that *fraternum foedus* means nothing more than that Florus and Munatius had formerly loved one another as brothers. Cp. Epist. i. 10, 4.

36. *In vestrum reditum*—"against your return." *Vestrum* implies that the poet wishes them to return not only in safety, but as friends. For this the votive sacrifice is to be offered, and the promised entertainment given. Cp. Ode i. 36, 2.

EPISTLE IV.—Horace congratulates his friend Albius Tibullus, the celebrated Elegiac poet, to whom he addressed the Thirty-third Ode of the First Book, that he is enriched with the gifts of nature and fortune, and urges him to enjoy the passing hour, and pay him a visit when he is inclined to laugh.

Orelli infers from the first line that it was written in B.C. 26 or 25, soon after the publication of the Satires. Others date it in 30 or 31, but for no good reason.

1. *Nostrorum sermonum*—"of our satires." *Sermo*, as applied to the satirical productions of Horace, refers to their unambitious and almost prosaic style. Cp. Sat. i. 1, 42. *Candide judex*—"impartial critic." It is supposed that, when Hor-

nce was very generally censured for the severity of his satires, Tibullus expressed a favourable opinion of them to his patron, Valerius Messalla Corvinus.

2. *In regione Pedana*—"in the country about Pedum (*Zagarolo* or *Galicano*)," a town in Latium, where Tibullus inherited a villa, between Tibur, Præneste, Tusculum, and Rome. *Cassi Parmensis*—"Cassius of Parma," a town of the Boii, in Cisalpine Gaul, appears to have been distinct from the Etrurian Cassius, spoken of in Sat. i. 10, 61. He is described by Acron as having tried his strength in various kinds of poetry, and to have succeeded best in elegiac and epigrammatic writing. He was one of the murderers of Julius Cæsar, and was put to death by order of Augustus.

4. *An, &c.—salubres*—"or that you are sauntering silently amid the healthful woods." *Reptare* = ἕρπειν or ἑρπύζειν. *Salubres*—Cp. Epist. ii. 2, 77.

5. *Curantem* = *meditantem*. *Quidquid dignum sapiente bonoque est*—The best means of attaining happiness, and enjoying the favours of the gods. Cp. Epist. i. 7, 22; 16, 73; Ars Poet., 445.

6. *Non tu corpus eras sine pectore*—"you used not to be (lit., you were not,) a mere body without a mind," i.e., "nature did not form you a mere body," &c. *Dedĕrunt*—Cp. Virgil, Æn. ii. 774, and see Notes, Sat. i. 10, 46. Some MSS. give *dederant*.

7. *Artemque fruendi* (*eis*)—"and the true art of enjoying them."

8. *Voveat*—In the sense of *optet*. *Nutricula*—"an affectionate nurse." *Alumno* (*tali qualis tu es*,) *Qui*, &c.

9. *Fari quae sentiat*—"to express his thoughts," with propriety and elegance in public.

10. *Gratia*—"personal influence," used in what grammarians term both a passive and an active sense, and denoting both the favour of the powerful, and the deportment by which it was obtained.

11. *Mundus*—Cp. Sat. ii. 2, 65. Some MSS. give *et modus et victus*. Bentley conjectures *et domus et victus*.

12. *Inter spem, &c.—vises*—The Epicurean bounds his hopes, fears, cares, and projects by the passing day, without disquieting himself about what may happen on the morrow, which neither depends upon him nor he upon it. Such is the doctrine to which Horace attributes his own joyous plight of body, his good-humour, and easy carelessness of life.

13. *Diluxisse* = ὑπεμφαίνεσθαι and equivalent to *illuxisse* in prose. Cp. *diluculum*, "the dawn." For *tibi diluxisse*, Muretus conjectured the archaism, *tibid illuxisse*.

15. *Pinguem, &c.—cute*—"fat and sleek with good keeping." Cp. Sat. i. 2, 29, and ii. 2, 128.

16. *Epicuri, &c.—porcum*—Horace thus playfully appropriates one of the well-known phrases that were wont to be applied to the followers of Epicurus, by their enemies. Cp. Cicero, in Pis. 16. *Epicure noster, ex hara producte, non ex schola.*

EPISTLE V.—An invitation to dinner, on the evening before Cæsar's birth-day, addressed to Torquatus, who is supposed to be the grandson of Lucius Manlius Torquatus, during whose consulship the poet was born, B.C. 65, and the individual to whom the Seventh Ode of the Fourth Book is inscribed.

Date of composition uncertain. Some conjecture B.C. 20.

1. *Si potes, &c.—lectis*—"if you can prevail on yourself to recline as a guest upon couches made by Archias," i.e., plain old fashioned couches, used by persons in moderate circumstances. *Si potes*—Cp. Epode 9, 14. *Recumbere*—Cp. Ode. iii. 8, 11. *Archiacis*—Archias appears to have been some well-known maker of common furniture. Some MSS. have *Archaicis*, which some commentators have explained by ἀρχαϊκοῖς—"old fashioned." To this it is objected that the second syllable of the Greek word is long, while that of the Latin is short. It was customary to name articles from the makers. Cp. Sat. ii. 7. 95.

2. *Nec modica, &c.—patella*—"and are not afraid to sup on all sorts of vegetables from a dish of moderate size." *Olus omne* = τὸ ἐπιτυχόν—"pot-luck." Cp. Sat. ii. 1, 74. *Patella*, a dimin. of *patina* (Notes, Sat. i. 3, 40), as *catilla* of *catinum* (Notes, Sat. i. 3, 90).

3. *Supremo—sole*—"toward sunset," i.e., shortly after six o'clock. Cp. line 9. *Torquate*—This Torquatus is supposed to be the same with the one to whom the Seventh Ode of the Fourth Book is inscribed. *Te—manebo*—"I shall wait for (or expect) you." See Notes, Sat. ii. 7, 33.

4. *Iterum Tauro* (*consule*)—T. Statilius Taurus was consul II., along with Augustus VIII., in B.C. 26. If, therefore, the epistle was written in B.C. 20, the wine referred to would be about six years old. *Diffusa*—See Notes, Sat. ii. 2, 58. *Palustres, &c.—Petrinum*—"between marshy Minturnæ and Petrinus in the territory of Sinuessa."

5. *Minturnas*—*Minturnae*, a town of the Aurunci, near the mouth of the Liris (*Garigliano*), in whose marshes Marius sought shelter. *Sinuessanumque Petrinum*—Mons Petrinus (*Rocca di monte Ragoni* or *Piedimonte*) in the neighbourhood of Sinuessa—See Notes, Sat. i. 5, 40.

6. *Melius*—"better," than what I have mentioned. This refers not only to the wine, but to the vegetables. *Arcesse, vel imperium fer*—"order it to be brought hither, or else obey the commands that I impose," i.e., or else submit to me.

Arcesse, according to the best commentators, is equivalent here to "*afferri jube*." Cp. Ode iv. 12, 6. *Imperium fer*—Cp. Gesner: "*Patere tibi a me imperari, tanquam domino convivii.*"—Cp. Epist. i. 6, 67.

7. *Splendet focus*—Cp. Ode iv. 11, 6. *Tibi*—"in honour of thee."

8. *Leves spes*—"your vain hopes." The reference here is unknown. Some suppose that Torquatus entertained the hope of arriving at some public office. *Certamina divitiarum*, denote the striving to be richer than others. Cp. Sat. i. 1, 112, &c.

9. *Et Moschi causam*—The Scholiast says that Moschus was a rhetorician of Pergamus accused of poisoning, and defended by Torquatus and Asinius Pollio. *Cras nato Caesare festus, &c.*—Augustus was born on (ix. Kal. Oct.) 23d Sept., B.C. 63. Some, from *Aestivam noctem* in line 12, have inferred that the poet here alludes to Julius Cæsar, who was born on (iv. Id. Jul.) 12th July, B.C., 100; but this does not follow, for the Roman year was divided colloquially into *aestus* and *hiems*, as ours is into *summer* and *winter*. Cp. Juvenal, xiv. 129, &c.

10. *Dat veniam somnumque*—"admits of indulgence and repose," since to morrow is a *N. P.* (*nefastus prior*) or half-holiday, you will not require to rise early to attend court. See Notes, Ode ii. 13, 1. With *veniam* supply *otiandi*, or *bibendi*.

11. *Tendere*=*extendere*—"to lengthen out," or "to protract" Cp. Virgil, Geo. iii. 379, and Ovid, Met. xii. 159.

12. *Quo* (=*quoi* or *quorsum*) *mihi fortunam* (*quaesivi* or *Di dedēre*), *si non conceditur* (*mihi*) *uti* (*ea*)?—"to what purpose have I got means, if I am not allowed to use them?" Orelli supplies the ellipsis by *optem* or *quaeram*, and adduces several examples of a similar construction. Among others, Phædrus, iii. 18, 9, *Quoi mi, inquit, mutam speciem, si vincor sono?* and Isaiah i. 11, *Quo mihi multitudinem victimarum vestrarum?* and the Greek, ποῖ γὰρ ἐμοὶ ζητεῖν. For *quo*, some MSS. give *quid*, and *fortuna*, *fortunas*, and *fortunae*, are found instead of *fortunam*. Doering reads, *Quo mihi, fortuna si non conceditur uti?* and explains it by "*si non conceditur uti fortuna* (*opportuna laetandi occasione*) *quo* (*quid*) *mihi* (*scil. illa prodest* or *cui bono illa mihi sit*)." Cp. Sat. i. 6, 24.

13. *Parcus, &c.*—*severus* (*sibi*) *assidet insano*—"he that lives sparingly, and pinches himself too much, out of regard to his heir, is (lit. sits) next to a madman" *Heredis*—Cp. Ode iv. 7, 19. The opposite expression is *dissidet ab insano*.

14. *Assidet*, in this sense, is a ἅπαξ λεγόμενον—See Notes, Ode i. 9, 1. *Spargere flores*—Cp. Ode iii. 19, 22.

15. *Patiarque vel inconsultus haberi*—"and I will even endure to be considered imprudent." Cp. Ode ii 7, 28, and iv. 12, 28.

16. *Quid non ebrietas designat?*—"what strange thing does not the influence of wine effect?" Cp. Donatus, "*Designare est rem novam facere.*" *Operta recludit*—"it reveals secrets." Cp. Ode iii. 21, 14; Epode 11, 14; Sat. i. 4, 89.

17. *Spes*—Cp. Ode iii. 21, 17. *Ratas*—"realities." *Inertem*—"the indolent and cowardly." Some MSS. give *inermem*.

18. *Addocet artes*—"it teaches accomplishments," such as eloquence, poetry, singing, and dancing, to many who would not lay claim to any of these when sober. *Addocere* occurs only here and in Cicero, pro Cluen. 37, 104. *Artes*—The accomplishments are very transitory, and not worth the pains of acquiring.

19. *Fecundi*—"brimming or flowing" Some make it "soul-inspiring."

20. *Contracta*—*in paupertate*—"in straitened circumstances." Cp. Ode iii. 2, 1. *Solutum* (*a curis*).

21. *Haec, &c.*—*invitus*—"I who am both the proper person, and not unwilling, am charged to take care of the following," i.e., the task that best suits me, and which I willingly undertake, is as follows. *Imperor* is a Grecism for *imperatur mihi*. Cp. Ars Poet., 56.

22. *Ne turpe toral*—"that no dirty covering on the couch." See Notes, Sat. ii. 4, 84. *Ne sordida mappa*—"no foul napkin." See Notes, Sat. ii. 8, 63.

23. *Corruget nares*—"may wrinkle the nose," i.e., may give offence to any of the guests. According to Quintilian, Horace was the first that used the verb *corrugo*. *Ne non, &c.*—*te*—"that both the bowl and the dish may show you to yourself," i e., may be so bright and clean, that you may see yourself in them. *Cantharus*—See Notes, Ode i. 20, 2. *Lanx*—See Notes, Sat. ii. 4, 41.

25. *Qui dicta foras eliminet*—"who would repeat out of doors what has been said within." *Eliminet*=*evulget*, from *e.* "out," and *limen*, "the threshold." *Ut coëat par jungaturque pari*—"that equal may meet and be joined with equal." *Par* here denotes not only equality of age, but congeniality of feeling and sentiment.

26. *Butram*—*Septiciumque*—*Sabinum*—"Butra, Septicius, and Sabinus," mutual friends of Horace and Torquatus, not otherwise known.

27. *Coena prior*—"a previous engagement," i.e., "an earlier invitation," not "a better supper," as some would have it. *Potior* (*nobis*)—"in preference to us."

28. *Umbris*—"attendant friends." See Notes, Sat. ii 8, 22.

29. *Sed, &c.*—*caprae*—"but rank odours from the arm-pits render too crowded an entertainment disagreeable," in such sultry weather. Cp. Epode 12, 5, and Sat. i. 2, 27. *Premunt*=*molestia afficiunt*.

30. *Tu, quotus esse velis, rescribe* (*mihi*)—"write me back word, what number you may wish to be," i e., how many you may wish to bring with you.

31. *Atria servantem*—"who keeps guard in your hall," i.e., either to prefer some suit, or to show respect by becoming one of your retinue. See Notes, Sat. i. 1, 9. *Postico* (*ostio*)—"by the back-door. *Posticum*, in Greek, ψευδόθυρον or παραθύρα.

EPISTLE VI.—In this Epistle the poet endeavours to prove that happiness consists in being temperate in all things, and not in striving for popularity, riches, honours, good living, and amusement.

Addressed to Numicius, of whom nothing further is known, and supposed to have been written in B.C. 25.

1. *Nil admirari*—"to admire nothing," i.e., to estimate nothing beyond its merits, or to think nothing more desirable or formidable than it really is. This was a favourite maxim with most of the ancient philosophers, and expressed in Greek by *μηδὲν θαυμάζειν*, *ἀθαμβία*, *ἀθαυμαστία*, *ἀπάθεια* and *ἀταραξία*. *Prope*—Cp. Sat. ii. 3, 32. *Numici*—The *gens Numicia* was one of the ancient patrician houses, but does not appear to have been of any great note.

3. *Hunc solem*—"yon sun," δεικτικῶς. *Et decedentia, &c.—momentis*—"and the seasons retiring, according to fixed laws of motion."

5. *Imbuti*—"agitated." The wise man contemplates the heavenly bodies, and the several changes of the seasons, without any feeling of astonishment or alarm, as he knows them to be governed by regular laws, and under the direction of a wise and benevolent providence. *Munera terrae*—Gold, silver, marble, &c.

6. *Maris* (*munera*) refers to the pearls, coral, and purple of the East.

7. *Ludicra*—"the public shows." *Amici dona Quiritis* allude to the offices conferred by the people on their favourite candidates *Quiritis*—Sing. for plur. Cp. Ode ii. 7, 3, and the formula *populi Romani Quiritium*.

8. *Quo sensu credis et ore?*—"with what sentiments and look do you suppose?"

9. *Fere, &c.—pacto*—"rates them almost by the same high standard as he who actually desires them." He who dreads poverty, solitude, and disgrace, thinks almost as highly of riches, public shows, popular applause, and elevation to office, as he who makes them the special objects of his pursuit. *Miratur*=*stupet*—"is amazed."

10. *Pavor* — "a disturbance of mind." *Utrobique*—"in either case," i.e., whether dreading or desiring.

11. *Improvisa, &c.—utrumque*—In case of unexpected adversity, both are equally alarmed; the one lest he may lose what he is seeking for, the other lest he may fall into what he is anxious to avoid. *Simul*=*simul ac.* *Exterret*, ἐκπλήττει.

12. *Quid* (*attinet*) *ad rem*—"what matters it."

14. *Torpet*—"he stupidly gazes." Cp. Sat. ii. 7, 95.

16. *Ultra quam satis est*—"beyond proper bounds," for virtue does not consist in excess of any kind.

17. *I nunc, argentum, &c*, is ironically addressed to those who seek happiness from other sources. Go, now, seek riches, strive to become conspicuous for the splendours of affluence; present yourself as a candidate for public honours, and court the gaze of admiring thousands, while you are haranguing them from the rostra; and when all this is done you have to sink into the grave, and be forgotten. *Argentum* (*factum*)—"vases of silver." *Marmor vetus*—"ancient statues." *Aera*—"bronze vessels." See Notes, Ode iv. 8, 2, 5. *Artes*—"works of art."

18. *Suspice*—Cp. the Scholiast, "*Cum admiratione adspice.*" *Tyrios — colores*—See Notes, Sat. ii. 4, 84.

19. *Loquentem*—"while haranguing in public."

20. *Gnavus, &c.—lectum*—See Notes, Sat. ii. 3, 18.

21. *Dotalibus*—"gained by marriage," i.e., obtained as dowry. *Emetat*—"should reap off," a ἅπαξ λεγόμενον. Cp. Ode i. 5, 8; Sat. i. 4, 32; ii. 2, 77.

22. *Mutus*—Some individual of ignoble birth, who was enriched by marriage. Some MSS. give Mucius. *Indignum, quod sit pejoribus ortus*—"which would be a shame, since he is sprung from meaner parents."

23. *Mirabilis*=ζηλωτός, *invidendus*.

24. *Quicquid, &c.—Ancus* is the apodosis of the sentence which began with line 17. Whatever is concealed in the bosom of the earth will some day or other see the light, so whatever now shines above its surface will one day or other descend into it; and though you are now conspicuous for wealth and public honours, yet sooner or later you will go to that abiding-place, whither Numa and Ancus have gone before.

25. *Cum*=*quamvis*. *Bene notum*, in consequence of the frequency of his visits.

26. *Porticus Agrippae*—This is understood to refer to the Porticus Neptuni, or, as it was also called, Porticus Argonautarum, from the character of its paintings, erected in the Campus Martius, by M. Agrippa, B.C. 25, to commemorate the naval victories of Augustus, and a fashionable place of resort. Cp. Dion Cassius, liii. 27. Some prefer applying the words to the Portico in connection with the Pantheon which also Agrippa built in the same year. Cp. Epist. i. 1, 71. *Via—Appi*—The Appian Way was another favourite resort for the wealthy. Cp. Epode 4, 14, and Sat. i. 5, 6.

27. *Numa quo devenit et Ancus*—Cp. Ode iv. 7, 15.

28. *Si latus, &c.—vivere*—Since, therefore, we must die, the diseases of the mind, such as avarice and ambition, should be treated with proper remedies, like those of the body, such as pleurisy and disease of the kidneys, if we wish to live happily. *Tentantur*—"are attacked."

29. *Fugam morbi*—"some remedy that may put the disorder to flight." *Quis non* (*ita vult*)?—"and who does not?"

30. *Fortis omissis hoc age deliciis*—"do you, abandoning pleasures, attend strenuously to this," i.e., the pursuit of virtue.

31. *Hoc age*—"attend to this." See Notes, Sat. ii. 3, 152. *Virtutem (esse) verba (si) &c.—ligna*—"if you suppose virtue to be verbiage, and a sacred grove mere timber," i.e., possessed of no more sanctity than an ordinary wood, then strive for riches.

32. *Cave ne, &c.—alter*—"take care that no one gain the harbour before you."

33. *Ne Cibyratica, ne Bithyna negotia perdas*—"that you do not lose the trade with Cibyra, with Bithynia," i.e., by the cargoes being brought too late into the harbour. *Cibyratica*—Cibyra was a flourishing commercial city in the south-west of Phrygia, between Lycia and Caria, famous for its iron wares. *Bithyna*—For the commerce carried on between Bithynia and Italy, see Notes, Ode i. 35, 7, and compare Ode iii. 7, 3.

34. *Mille talenta rotundentur*—"let the round sum of a thousand talents be made up." See Notes, Sat. ii. 3, 226. *Altera*—Understand *mille talenta*, for a literal translation. *Porro*, to be joined with *et tertia*, and not with *altera*.

35. *Et quae, &c.—acervum*—"and the part that may render the heap a square," i.e., may complete the sum of four thousand talents.

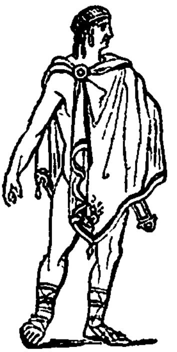
36. *Scilicet*—"for," lit., "forsooth," is ironical. *Fidem*—"credit."

37. *Regina Pecunia*—"sovereign money."

38. *Ac bene, &c.—Venusque*—"and Persuasion and Venus adorn the well-moneyed man," i.e., the rich man easily finds flatterers, to style him an eloquent and persuasive speaker, a pleasing and agreeable companion, &c. *Suadela*, πειθώ; *Venus*, χάρις.

39. *Mancipiis locuples eget aeris, &c.*—The connection is: Heap up riches, not such, however, as the king of the Cappadocians has, who possesses many slaves, but is poor in money; but such as Lucullus is said to have had, who was so wealthy that he knew not the extent of his riches! for, being asked on one occasion, &c. See Plutarch's Lives. *Cappadocum rex*—The greater part of the Cappadocians were, from the despotic nature of their government, actual slaves; and the nation would seem to have been so completely wedded to servitude, that when the Romans offered them their liberty, they refused it, and chose Ariobarzanes for their king. On the other hand, money was so scarce, that they paid their tribute in mules and horses. Archelaus was their king when this Epistle was written.

40. *Ne fueris hic tu*—"be not like him," i.e., do not want money as he does, but get plenty of it! Cp. Epist. i. 15, 42. The final syllable of *fueris* is lengthened by the arsis. *Chlamydes*—The chlamys was a Greek military cloak, generally of a purple colour. One mode of wearing it is represented in the following cut. *Lucullus*—The famous Roman commander against Mithridates and Tigranes. His immense riches were acquired in his Eastern campaigns.



41. *Scenae*—Cp. Epist. ii. 1, 190. *Praebere*—*commodare*.

44. *Tolleret* refers to the person who made the request; either the individual that had charge of the scenic arrangements, or one of the ædiles.

45. *Exilis domus est*—"that house is but poorly furnished," or "that is a bare house."

46. *Fallunt*—"escape the notice of." *Ergo, &c.—omittas*—If, then, you think virtue a mere name, and if riches alone (*res sola*) can make and keep a man happy, make the acquisition of them your first and last concern.

49. *Si, &c.—praestat*—"if splendour and popularity make a man fortunate." *Species* has here a general reference to external splendour, &c. Cp. Epist. ii. 2, 203.

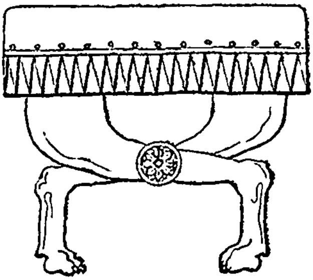
50. *Mercemur servum (nomenclatorem) qui dictet, &c.—porrigere*—"come, let us purchase a slave to tell us the names of the citizens, to jog us every now and then on the left side, and make us stretch out our hand over all intervening obstacles." What *pondera* actually refers to here, remains a matter of mere conjecture. The Romans, when they stood candidate for any office, and wanted to ingratiate themselves with the people, went accompanied by a slave, whose sole business it was to learn the names and conditions of the citizens, that his master might know how to salute them. *Laevum*—See Notes, Sat. ii. 5, 17.

51. *Fodico* is the frequentative of *fodio*.

52. *Hic multum, &c.—Velina (tribu)*—The slave now whispers into his master's ear: "This man has great influence in the Fabian, that one in the Veline tribe."

53. *Cui libet, &c.—ebur* refers to a third person. By *fasces* is meant either the consulship or prætorship. *Curule—ebur*—"the curule chair," from what precedes, apparently refers to the ædileship, or office of curule ædile, although the *sella curulis* was common to the prætorship, consulship, and

censorship. The *sella curulis* was ornamented with ivory, and somewhat in the form of a modern camp-stool.

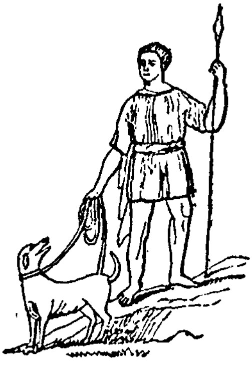


54. *Importunus* — "indefatigable in his efforts." *Frater, Pater, adde* — "add the titles of Brother, Father." *Frater* and *Pater* are here taken, as the grammarians term it, materially. They stand for accusatives; but being supposed to be quoted as vocatives, they remain unaltered.

55. *Ut cuique, &c.—adopta*—If the individual addressed be one of your own age, or under, address him in a familiar and friendly way, with the title of 'Brother;' if, however, he be an older man than yourself, salute him respectfully, with the name of 'Father.' *Facetus* = *facete* — "courteously." *Adopta (eum)*—"adopt him," i.e., address him as a relation.

56. *Lucet*—"'tis light," i.e., the day is now breaking.

57. *Gula*—"our appetite." As soon as the day breaks let us attend to the calls of appetite. *Piscemur; venemur*—Instead of merely saying, let us procure the materials for the banquet, the poet employs the common expression, "let us go a-fishing, let us go a-hunting," that he may bring in with more effect the mention of Gargilius.



58. *Gargilius*—Who this individual was, is unknown. *Plagas*—See Notes. Epode 2, 32. *Venabula* — The appearance of the hunting spear (προβόλιον) is shown in the foregoing cut.

60. *Unus, &c.—aprum*—"to the intent that one mule out of many might bring back, in the sight of the same populace, a boar purchased with money," instead of being caught by himself, as he wished the people to believe.

61. *Crudi tumidique lavemur* — "let us bathe with our food indigested, and a full-swollen stomach." Bathing so soon after a meal was decidedly injurious, but the epicures of the day resorted to this expedient, that they might hasten the natural digestion, and prepare themselves for another entertainment.

62. *Caerite cera digni* — "deserving of being enrolled among the Cærites." According to the common account, the Cærites, or inhabitants of Cære, or Agylla, in the south of Etruria, having received the Vestal virgins and tutelary gods of Rome when it was sacked by the Gauls, B.C. 390, the Romans, out of gratitude, gave them (*civitas sine suffragio*) the privileges of citizens, with the exception of the right of suffrage. What was to them, however, an honour, would prove to a Roman citizen an actual degradation; and, therefore, when any one of the latter was guilty of any disgraceful or infamous conduct, and lost in consequence his right of suffrage by the decree of the censors, he was said to be enrolled among the Cærites (*in tabulas Caeritum referri*). Citizens thus degraded were called *Aerarii*, because they were still bound to the *aerarium* by paying taxes.

63. *Remigium vitiosum Ithacensis Ulixei* —Supply *sicuti*. Cp. Epist. i. 2, 22, and Hom. Odyss. xi 104, and xii. 297. *Remigium*=*remiges*. *Vitiosum*—"worthless."

64. *Interdicta voluptas*—"forbidden pleasure." Ulysses had warned his companions not to touch the cups of Circe if they wished to revisit their country. The advice proved fruitless.

65. *Mimnermus*—A poet of Colophon in Ionia, who flourished in the time of Solon, about 630 B.C. He composed elegies, and is regarded as the first that applied the alternate hexameter and pentameter measures to such subjects.

67. *Vive, vale*—Cp. Sat. ii 5, 110. *Istis*—Refers to the maxims which that poet has laid down respecting felicity, Τίς δὲ βίος, τί δὲ τερπνὸν ἄτερ χρυσέης Ἀφροδίτης: Τεθναίην, ὅτε μοι μηκέτι ταῦτα μέλοι, Κρυπταδίη φιλότης καὶ μείλιχα δῶρα καὶ εὐνή; or πῖνε Καὶ παῖζε· θνητὸς ὁ βίος· ὀλίγος οὑπὶ γῆς Χρόνος· θάνατος δ' ἀθάνατος ἐστιν, ἂν ἅπαξ Τις ἀποθάνῃ.

68. *Candidus*=*simplici ac sincero animo* —Cp. Epist. i. 4, 1.

EPISTLE VII.—The poet apologizes to *Mæcenas* for an unexpected absence from Rome, on account of his health, and insinuates his willingness to resign the favours he enjoyed from his patron, rather than forfeit his independence, or be thought ungrateful.

Obbarius supposes it to have been composed in 23, and Düntzer in 18, B.C.

1. *Quinque dies*, indefinitely, for a few days, as we say two three days, eight days, a week, &c. Cp. Sat. i. 3, 16; ii. 3, 289; and 7, 89. *Rure*=*in meo Sabino.*

2. *Sextilem*—Sextilis denotes the sixth month from March, the commencement of the old Roman year. It was styled *mensis Augustus*, B.C. 8, in honour of the Emperor, as *Quintilis* had been named *mensis Julius*, from Julius Cæsar. *Mendax*—"false to my word," or "having broken my promise." From this confession, the poet probably meant his patron to infer that he could not help it. Some would have it to imply that Mæcenas had accused Horace of telling a falsehood to get away. *Desideror*—"I have been (lit., I am) amissing." *Atqui*—"and yet"=καί τοι.

3. (*Ut*) *sanum recteque valentem*—"like a man of sound mind, and in the enjoyment of perfect health." Bentley, on the authority of some MSS., gives *recteque videre* or (*vigere*) *valentem*—"and to see me enjoying sound health." Cp. Sat. ii. 5, 110, and Epist. i. 16, 21.

5. *Veniam*—"the indulgence." *Dum ficus prima, &c.*, is descriptive of autumn, the sickly season at Rome, in consequence of the Malaria. See Notes, Sat. ii. 6, 19.

6. *Designatorem decorat* (*eum*) *lictoribus atris*—"adorn the undertaker with his gloomy train." The *designator* (or, as some MSS. give it, *dissignator*) was one of the principal officers of the goddess Libitina, and resembled, in his general duties, the modern undertakers. He was attended by a troop of inferior slaves, called by Seneca *libitinarii*, such as the *pollinctores*, *vespillones*, *ustores*, *sandapilarii*, &c., all arrayed in black. Some would restrict the term *Lictores* to those who attended for the purpose of keeping order. Cp. Cicero de Legg. ii. 24, 61, *dominus funeris utatur accenso et lictoribus.*

7. *Pueris*—"for their children." *Matercula*—"tender mother."

9. *Testamenta resignat*—Autumn, when the greatest mortality prevailed, is here represented by means of *officiosa sedulitas*—"an assiduous attendance on the great," and *opella forensis*—"petty business in the Forum," as, opening wills, i.e., killing, wills never being opened until the death of the testator. Cp. Sat. ii. 6, 30-34.

10. *Quod si* here refers to time—"when, however." Cp. Sat. ii. 3, 10, and Virgil, Æn. v. 64. *Albanis*=*Latinis.*

11. *Ad mare*—"to the coast," where the weather is milder, and more uniform than in the interior. Lambinus and Torrentius infer from line 45, that the poet intends going to *Tarentum*. Cp. Ode ii. 6, 10. *Sibi parcet*—"be careful of himself," i.e., will guard himself against whatever might prove injurious to health.

12. *Contractusque leget*—"will crouch (or wrap himself up), and read," lit., "and drawn together, will read." Cp. Sat. ii. 7, 61. *Contractus* is here understood to describe the position which a person naturally assumes when exposed to cold. Some would have it to mean "in rustic retirement," as opposed to *distractus*, in the city; some, "in a snug apartment;" others, "living on contracted means."

13. *Cum Zephyris*—See Notes, Ode i. 4, 1. *Hirundine prima*—"with the first swallow," i.e., in the beginning of the spring. Cp. Ovid, Fast. ii. 853.

14. *Non, quo more piris vesci, &c.*—The liberality of Mæcenas had not been lost on Horace, like that of the Calabrian on his guest, when he offered him worthless pears, and told him that what he left would be eaten by the pigs! *Calaber*—See Notes, Ode i, 31, 5.

16. *Benigne* (*facis*)—"you are very kind." *Bene* and *benigne* were terms of politeness among the Romans, as καλῶς and ἐπαινῶ among the Greeks, when they wished to refuse what was offered, without giving offence.

18. *Tam teneor*—"I am as much obliged." *Dono* is to be construed with *teneor*, and understood with *onustus*. Observe the zeugma—*teneor dono*—"I am obliged by the offer;" *onustus dono*—"loaded with the gift."

19. *Hodie* seems to imply that they would not keep till to-morrow. For *relinques*, some MSS. give *relinquis.*

21. *Haec seges, &c.*—*annis*—"a field sown in this way has produced, and ever will produce, ungrateful men," i.e., liberality like this will never beget anything but ingratitude. *Seges* is "a growing crop:" *messis*, one cut.

22. *Vir, &c.*—*paratus*—"a good and wise man says that he is ready for the deserving," i.e., professes himself ready to confer favours on those who deserve them. The good man gives, according to his ability, to those who deserve; the wise man to those who appreciate the value of the gift; the poet will strive to show himself worthy of the patronage of one who is both *vir bonus et sapiens*, i.e., *Maecenas*. See line 24. *Esse paratus* is a Grecism for *se esse paratum.* Cp. Ode iii. 27, 73.

23. *Nec, &c.*—*lupinis*—"and yet is not ignorant how true money differs from lupines." Stage players, and boys at their games, were accustomed to use lupines instead of real coin (Cp. Muretus, ad Plaut. Poen. iii. 2, 20). Hence, the good and wise man distinguishes whether his gift will be suitable or unsuitable to him on whom it is conferred.

24. *Dignum, &c.*—(*tui*) *merentis*—"I will show myself worthy even in proportion to

the merit of my benefactor," i. e., I will strive to be as grateful as my benefactor has been generous. *Merentis*=*tui bene merentis de me*—Cp. Virgil Æn. vi. 664. It is also explained as Anthon gives it—"I, too, as the praise of my benefactor demands, will show myself worthy of the gifts that I have received," i.e., I will show myself worthy of what my generous patron has bestowed upon me, that he may enjoy the praise of having conferred his favours on a deserving object. Cp. Epist. ii. 1, 246.

25. *Usquam discedere* (*a te*)—"to go anywhere," i.e., ever to leave you.

26. *Forte latus*—"my former vigour." *Latus* and *latera* denote strength as decay is frequently indicated by a pain in the side. *Nigros angusta fronte capillos*—"the black locks that once shaded my narrow forehead." See Notes, Ode i. 33, 5. The poet would appear to be now getting both grey and bald. Cp. Epist. i 20, 24.

27. *Reddes* (*mihi*) *dulce loqui*—"you will restore me (lit. to talk sweet) my sweet talk." Cp. Ode i. 22, 23, 24. *Ridere decorum*—"my graceful smile." *Loqui*, *ridere*, and *moerere*, are here by a Grecism for substances.

28. *Cinarae*—See Notes, Ode iv. 1, 3. *Protervae*, λαμυράς—Cp. Ode i. 19, 7.

29. *Forte*—Cp. Sat. i. 9, 1. *Vulpecula*—"a fox." Cp. Babrius, 86, and Æsop, 158. *Vulpecula* is found in all the MSS.; but as foxes do not eat corn, Bentley reads *nitedula*—"a field-mouse;" as if the "foxes" of fable were meant to agree in every respect with those of natural history.

30. *Cumeram*—See Notes, Sat i. 1, 53.

31. *Pleno—corpore*—"while his body was plump."

32. *Mustela*—"a weasel." *Procul*—"that was at some distance." Cp. Notes, Sat. ii. 6, 105.

33. *Cavum—quem*—Cp. Sat. ii. 6, 116.

34. *Hac, &c.—resigno*—"if I am addressed by this similitude, I am ready to resign all," i.e., if I am to be taunted with having crept into your friendship, merely to enjoy your munificence, I am ready to resign all that your bounty has bestowed. *Compellor*—Cp. Sat. ii. 3, 297. *Resigno*—See Notes, Ode iii. 29, 54.

35. *Nec, &c.—altilium*—"nor do I applaud the slumbers of the poor, because sated with delicacies," and, consequently, unable to sleep. Cp. Ode iii. 1, 21, and Sat. ii. 2, 80. *Nec, &c.—muto*—"nor do I seek to exchange the perfect freedom of retirement for the riches of the Arabians," because I am satisfied with what you have given me. Cp. Ode ii. 18, 12. *Altilium*, χηνῶν σιτευτῶν—"fattened fowls."

36. *Divitiis Arabum*—Cp. Ode i 29, 1, and iii. 24, 1.

37. (*Me*) *verecundum*—"my moderation," lit., "me modest." *Rex*—"king," to indicate your wealth and liberality. Cp. Epist. i. 17, 20, 43. *Pater*—"father," to describe your paternal affection. Cp. Epist. i. 6, 54.

38. *Audisti*=*a me vocatus es*—Cp. Sat. iii. 6, 20. and Epist. i. 16, 17. *Coram*—Horace is not afraid to call Mæcenas himself as a witness of his disinterestedness and gratitude. *Nec verbo parcius* (*dictus es*) *absens*—"nor have you been described a word more sparingly when you were absent."

39. *Inspice, &c.—laetus*—"see (i e., you may try, if you have any doubt) whether I can cheerfully restore what you have given me." *Reponere* is "to repay."

40. *Haud male* (*respondit*), *&c.—Ulixei*—"well did Telemachus, the offspring of the much-enduring Ulysses. reply," to Menelaus, when he urged him to accept a present of horses. See Hom. Odyss. iv. 601, &c. Tibur, or Tarentum, was our poet's Ithaca, where Mæcenas's gifts would be of no more use to him than the present of Menelaus to Telemachus. *Patientis Ulixei*—Cp. the Homeric πολυτλὰς and ταλασίφρων.

41. *Ut neque, &c.—herbae*—"as it is neither extended in plains for chariot courses, nor abound with much grass." Cp. Ode i. 12, 38, and 18, 16.

43. *Atride*, Ἀτρεΐδη—Cp. *Atrida*, Sat. ii. 3, 187. *Tibi*—Cp. Ode ii. 8. 17.

44. *Regia Roma*—Cp. Ode iv. 3, 13, and 14, 44.

45. *Vacuum*—"unfrequented," and therefore quiet. Cp. Ode iii. 25, 13; Epist. ii. 2, 81; and Virgil, Geo. ii. 225. Others, with less propriety, explain it by *otiosum*—"idle." Cp. Ode ii. 6, 5, &c. *Tibur*—See Notes, Ode i. 7, 13. *Imbelle Tarentum*—"the peaceful Tarentum." Cp. Sat. ii. 4, 34.

46. *Strenuus et fortis*—"active and brave." *Philippus* is the Lucius Marcius Philippus of whom Cicero makes frequent mention. He was tribune of the People in 104, consul in 91, censor in 86 B.C., and equally distinguished for eloquence and courage. His son was step-father of Augustus. The object of the poet, in telling the story, is to show how foolishly those act who abandon a situation in life to which they have been long accustomed, for one of a higher character, which is altogether foreign to their habits.

47. *Ab officiis*—"from the duties of his profession," in the Forum. *Octavam circiter horam*—"about the eighth hour," on his way home to dinner. See Notes, Ode i. 1, 20.

48. *Foro* is here in the ablative. When *distare* signifies "to differ," it is followed by the dative, as in line 23; Ode iv. 9, 29; and Epist. i. 18, 4. The Forum was in the Seventh district. *Carinas*—The "Carinæ" was mostly in the Fourth Quarter of the city; and so called, according to Nardini, from its being placed in a hollow, between the Cœlian, Esquiline, and Palatine hills. It is styled *lautae* by Virgil, Æn. viii. 369, and appears to have been chiefly occupied by the nobility. It was not very far from the Forum, but to Philip, who was now advanced in years, the distance appeared too great.

50. *Adrasum*—"close shaved." Some MSS. give *abrasum*. *Vacua tonsoris in umbra*—"in a barber's empty shop." *Va-*

cua—Cp. line 46. The shop was empty, because the people had not yet collected for news, and had been shaved earlier. The barber himself also was probably out on business. Cp. Sat. i. 7, 3. *Umbra* is here merely a shed or awning, open to the street.

51. *Cultello, &c.—ungues*—"leisurely paring his own nails." *Proprios* implies that he was doing for himself what was commonly done by the barber.

52. *Demetri*—Demetrius was Philip's *nomenclator*. *Non laeve, &c.—accipiebat*—"was very smart at taking Philip's commands." *Non laeve*, οὐ σκαιῶς = *dexterrime*. As *laeve* is a ἅπαξ λεγόμενον, Cuningham reads *laevus*.

53. *Quaere et refer*—Philip appears to have been touched with a feeling somewhat like envy, on beholding a man so much happier, to all appearance, than himself. *Unde domo* = *a qua domo*—"of what origin."

55. *Menam*—Menas, Demas, Apollos, commonly occur as names of slaves, and are contracted for Menodorus, Demadorus, and Apollodorus.

56. *Tenui censu*—"of small fortune." *Sine crimine*—"of unblemished character." *Notum*—"one who is well-known." Cp. Epist. i. 6, 25. Some editors connect *notum* with *crimine*, and others with *et properare, &c.* Bentley conjectures *sine crimine natum*—"born without a stain," i.e., of respectable parents, which would imply that he was born free, as a slave was legally regarded as *sine patre*.

57. *Et properare, &c.—uti*—"that he was wont, as occasion required, to ply his business with activity and take his ease, to gain a little and spend it." *Loco* is here equivalent to *tempore opportuno*. Cp. Ode iv. 12, 28. *Cessare*—Cp. Epist. i. 10, 46, and ii. 2, 183.

58. *Gaudentem, &c.—Campo*—"delighting in a few companions of humble life, and in a house of his own, and also in the public shows, and, when the business of the day was over, in a walk through the Campus Martius." For *certo*, Bentley would have *curto*, but improperly, as that is implied in *tenui censu*.

59. *Campo*—Cp. Ode i. 8, 4; Sat. ii. 6, 49; and Epist. i. 11, 4.

60. *Scitari, &c.—refers*—"I would like to ascertain from the man himself all that you report."

61. *Non sane*, οὐ πάνυ = *vix*.

62. *Benigne* (*facit*)—"he is very kind," or, "I am much obliged to him." Menas expresses his thanks for the honour of the invitation, but at the same time declines accepting it. See Note on line 16.

63. *Improbus*—"the rascal." *Et te negligit aut horret*—"and either slights, or is afraid of you." *Horrere* and *horror* properly denote that awe and respect which is felt on approaching something sacred.

64. *Vulteium, &c.—prior*—"next morning Philip comes upon Vulteius, as he was selling old second-hand trumpery to the poorer sort of people, and salutes him first." *Occupare* means to surprise, to come upon one before he is aware. Cp. Ode ii. 12, 28.

65. *Tunicato popello* refers to the poorer part of the citizens, who were clad merely in *tunics*, their poverty preventing them from purchasing a toga. As foreigners were not allowed to wear the *toga*, *homo tunicatus* is put for a Carthaginian, Plaut. Pœnul. v. 3, 2. *Scruta* is any kind of old second-hand furniture, moveables, clothes, &c. Those who vended them were called *scrutarii*. Cp. ἡ γρύτη and *grutae*. Menas was spoken of in line 56, as a *praeco*, or cryer; one of whose duties it was to attend auctions, and call out the price bidden for the articles that were put up. This would allow him many opportunities of making bargains for himself, and, when not otherwise employed, of becoming a *scrutarius*.

66. *Ille, &c.—providisset eum*—"he began to plead to Philip his business and professional engagements, as an excuse for not having waited upon him that morning; in short, for not having seen him first." *Salvere jubet*—Cp. Epist. i. 10, 1.

67. *Mercenaria vincla*—Cp. Sat. i. 6, 87.

68. *Quod non, &c.—venisset*—Clients and others waited upon distinguished men early in the morning, for the purpose of paying their respects. Menas apologizes for not having called upon Philip at this time, both to salute him and excuse himself for not having accepted his invitation.

69. *Sic*—"on this condition." *Putato*—"you shall suppose," the future imperative.

70 *Ut libet* is a form of assenting.

71. *Post nonam*—"after the ninth hour." See Notes, Ode i. 1, 20.

72 *Dicenda tacenda*—"whatever came into his head," lit., "things that should have been mentioned, *and* things that should have been kept quiet." With this asyndeton, compare *fanda nefanda*, *honesta inhonesta*, with the Greek ῥητὰ καὶ ἄῤῥητα, and ῥητὸν ἄῤῥητόν τ' ἔπος.

73. *Hic, &c.—Latinis*—"he, when he had often been seen to repair, like a fish to the concealed hook, in the morning a client, and now a constant guest, is desired, on the proclaiming of the Latin holidays, to accompany Philip to his country-seat near the city."

75. *Mane cliens*—See Note on line 68.

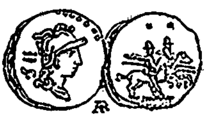
76. *Indictis* (*a consule*)—The *Feriae Latinae*, or *Latiar*, Latin holidays, were first appointed by Tarquin for one day, but after the expulsion of the kings they were continued for two, then for three, and at last for four days. They were kept with great solemnity on the Alban mountain. The epithet *indictae* marks them as moveable, and appointed at the pleasure of the consul (*conceptivae*) in opposition to the *statae feriae*, or fixed festivals of the Romans, and *feriae imperativae*, or those appointed on some special occasion. Philip was at liberty to go into the country on those holidays, as the courts were then shut (*justitium*).

77. *Impositus mannis*—"mounted on genets (or ponies)." See Notes, Ode iii. 27

7. The plural of *mannus* may have been used, to include the genet on which Philippus rode; but it is more likely that it was preferred to the singular to prevent elision. Some have inferred that Menas was sitting along with Philippus, in a *rheda*, or *cisium*, drawn by genets. If the plural here is to be understood as meaning more than the singular, I should say that it denotes that Menas, on such occasions, was in the habit of using *manni*, not *equi*. In favour of this, it may be remarked that *manni* were more frequently employed for *draught* than for *riding*. The same idiom would be used in English, if he did not always get the same pony.

79. *Et sibi, &c.—quaerit*—"and while he seeks for diversion for himself, while he endeavours to draw amusement from everything." *Risus*—Cp. Sat. ii. 2, 107.

80. *Sestertium* denotes 1000 *sestertii*. Sesterces may be converted into Pounds by dividing by 120, as a sesterce was worth about 2d. Its appearance is illustrated by the following cut. See Notes, Ode iii. 29, 64. *Mutua septem promittit*—"promises to lend him seven thousand more."



83. *Ex nitido*—"from a spruce citizen." *Atque, &c.—mera*—"and talks of nothing but furrows and vineyards." *Mera* is the neuter plural of *merus*, used adverbially.

84. *Crepat*—See Notes, Ode i. 18, 5. *Praeparat ulmos*—"prepares his elms," i.e., for the vines to grow around. See Notes, Ode ii. 15, 4.

86. *Immoritur, &c.—habendi*—"he almost kills himself with eager application to his labours, and grows old before his time, through a desire of possessing more," i.e., of increasing his wealth. *Studiis*, a dative. *Senescit*, τήκεται—Cp. Epist. ii. 2, 82.

87. *Spem mentita (est) seges*—"his harvest deceived his hopes." Cp. Ode iii. 1, 30. *Enectus*—"killed outright."

88. *Media de nocte*—Cp. Epist. i. 2, 32.

89. *Iratus*—Angry with himself for having ever left his former peaceful and happy life.

90. *Scabrum*—"rough." After Menas had turned farmer, he neglected his person, and ceased to be *nitidus*.

91. *Durus—nimis attentusque*—"too laborious and earnest. Cp. Sat. i. 7, 6, 29, and ii. 6, 82.

92. *Pol*—"indeed,"=*per Pollucem*, *edepol*, *ecastor*, or *mehercule*.

93. *Ponere* imponere, i.e., *dare*, or *dicere*.

94. *Quod*=*propter quod*—"wherefore." *Genium*—Cp. Epist. ii. 1, 144. *Deosque Penates*—Cp. Sat. ii. 3, 176

96. *Qui semel, &c.—redeat*—"let him who has once perceived how much better the things he has discarded are than those for which he has sought, return in time."

98. *Suo modulo ac pede*—"by his own last and foot," i.e., by the measure of his own foot, by his own proper standard. *Verum*=*justum* or *aequum*—Cp. Sat. ii. 3, 312; Epist. i. 12, 23; and Virgil, Æn. xii. 694.

EPISTLE VIII.—This Epistle is addressed to Celsus Albinovanus, the attendant and secretary of Tiberius Claudius Nero, when he was occupied with the affairs of Armenia, and supposed to have been written in B.C. 20. See Notes, Epist. i. 3.

The poet returns his congratulations, describes himself as a hypochondriac, and concludes with a friendly advice to Celsus.

1. *Celso, &c.—Neronis*=*Musa, rogata (a me), refer Celso Albinovano, comiti scribaeque Neronis, gaudere et gerere rem bene. Gaudere et bene rem gerere refer*—"bear joy and prosperity," i.e., give joy and wish success. In place of using the common Latin salutation, *Salutem*, Horace here imitates the Greek mode of expression, χαίρειν καὶ εὖ πράττειν.

2. After *rogata*, Landinus understands *a Celso*.

3. *Quid agam*—Cp. Epist. i. 3, 15. *Dic, &c.—suaviter*—"tell him, that, though promising many fine things, I live neither well nor agreeably." *Recte vivere* signifies to live according to the rules of virtue; and *vivere suaviter*, to have no other guidance for our actions but pleasure. Cp. Sat. i. 9, 5. *Multa et pulchra*=πολλὰ καὶ καλά. *Minantem*—See Notes, Sat. ii. 3, 9.

4. *Haud, &c.—aestus*—"not because the hail has bruised my vines, or the heat blasted the olive," i.e., my disquiet arises not from the cares of wealth. Cp. Ode iii. 1, 29.

5. *Momorderit*—See Notes, Sat. ii. 6, 45.

6. *Longinquis—in agris*—Cp. Ode iii. 16, 35, and see Notes, Epode i. 27. For *agris*, some MSS. give *arvis*. *Agri* were either *pascui*, *arvi*, *arbusti*, or *consiti*.

7. *Minus validus*—"less sound." The poet describes himself as hypochondriac.

8. *Nil, &c.—discere*—Cp. Epist. i. 1, 48.

9. *Fidis offendar medicis*—"because I am displeased with my faithful physicians." With *irascar*, *sequar*, *fugiam*, and *amem*, supply *quia*.

10. *Cur, &c.—veterno*—"for being eager to rouse me from this fatal lethargy." Cp. Sat. ii. 3, 145. *Cur* is here equivalent to *ideo quod*. Cp. Ode i. 33, 3. *Arcere*, followed by the ablative, without a preposition, as in Ars Poet., 64.

11. *Quae nocuere, &c.—credam*—Cp. Romans, vii. 19.

12. *Romae, &c.—Romam*—Cp. Sat. ii. 7, 28. *Tibur*—Cp. Epist. i. 7, 45, and see Notes, Ode i. 7, 13. *Ventosus*—"changeable as the wind." Cp. Epist. i. 19, 37.

13. *Ut valeat*—Cp. Epist. i. 3, 12. *Quo pacto rem gerat et se*—"how he manages his official duties, and himself," i.e., how he is coming on in his office of secretary, and what he is doing with himself.

14. *Juveni*—"the young prince," Tiberius, who was then about twenty-two years of age. See Notes, Ode i. 2, 41. *Cohorti*—See Notes, Epist. i. 3, 6.

17. *Ut, &c.—feremus*—"as you, Celsus, bear your fortune, so will we bear you," i.e., if, amid your present good fortune, you continue to remember your former friends and act as you ought to do, there is no danger that they will ever be estranged from you.

EPISTLE IX.—A letter of introduction to Tiberius Claudius Nero, from the poet, in favour of his friend Titius Septimius. See Notes, Ode ii. 6.

Supposed to have been written in B.C. 20, before Tiberius set out on his Eastern expedition. See Notes, Epist. i. 3.

1. *Septimius, &c.—facias*—"O Claudius, Septimius alone knows, of course, how highly you esteem me." The poet seeks to excuse his boldness in addressing Tiberius, on the ground that his friend Septimius would not believe that he did not stand high in favour with the prince. *Nimirum*, δηλονότι—Cp. Sat. ii. 3, 120. *Unus=praeter ceteros*—"better than any one else." Cp. Sat. ii. 6, 57.

2. *Nam cum*—Some MSS. give *nam me*. *Rogat et prece cogit*—Cp. πειθανάγκη.

3. *Scilicet, &c.—coner*—"to undertake, no doubt, to recommend and introduce him to you." *Tradere*—Cp. Sat. i. 9, 47, and Epist. i. 18, 78.

4. *Dignum(=utpote dignum), &c.—Neronis*—"as one worthy the esteem and confidence of Nero, who always selects deserving objects." Orelli prefers taking *domo Neronis* in the sense of "family of Nero," who belonged to the illustrious Gens Claudia. See Notes, Epist. i. 3, 2. *Honesta*—The neuter includes both persons and things. Cp. Epist. ii. 2, 179. This verse does equal honour to Tiberius and Septimius, since it shows the one to be a discerning prince, and the other a deserving man. Tiberius was highly esteemed before he became intoxicated with power. Cp. Epist. ii. 2, 1, and Tacitus, Annal. vi. 51, *Egregius vita famaque quoad privatus vel in imperio sub Augusto fuerat*. There are four amphibrachs in this line. Cp. Sat. i. 2, 39, 55; 8, 9, 17, 36, 50; Epist. i. 5, 27; 16, 20; and ii. 8, 12.

5. *Munere—fungi propioris—amici*—"that I fill the station (lit., discharge the duties) of an unusually intimate friend."

6. *Quid, &c.—ipso*—"he sees and knows what I can effect with you better than I do myself," i.e., he sees and knows the extent of my influence with you, &c. This explains the *nimirum intelligit unus* of the first line. *Valdius=melius*—Cp. Ars Poet. 321.

8. *Sed, &c.—uni*—"but I was afraid lest I might be thought to have pretended that my interest with you was less than it really is; to be a dissembler of my own strength, inclined to benefit myself alone."

9. *Opis*—Cp. Sat. i. 2, 74, and Virgil, Æn. i. 600.

10. *Majoris—culpae*—The *major culpa* is unwillingness to serve a friend, lest he should become a rival.

11. *Frontis, &c.—praemia*—"I have descended into the arena to contend for the rewards of town-bred assurance," i.e., to avoid the reproach of being considered selfish, I have ventured, at the risk of being thought forward, to solicit your patronage for a friend, in the hope of being successful. *Frons*, in a good sense, denotes "modesty," as in *perfricare frontem*, and Persius, Sat. v. 103, *Exclamet Melicerta perisse frontem de rebus*. *Urbana frons* is the "front," or "face," of those who live in a city, as compared with that of those who dwell in the country, and hence "modest assurance," or "impudence," in opposition to "bashfulness," or "modesty."

13. *Scribe tui gregis hunc*—"enrol this person among your retinue." *Grex* is here taken in a good sense, to denote a society of friends and followers, like *cohors* in Epist. i. 3, 6, and 8, 14. *Gregis*—Cp. Ode iii. 13, 13. *Fortem—bonumque*—Cp. Ode iv. 4, 29, and Epist. i. 7, 46.

EPISTLE X.—A panegyric on the advantages of a country life and contentment, as compared with a city life and ambition.

Addressed to Fuscus Aristius, to whom the Twenty-second Ode of the First Book inscribed, and supposed, but for no good reason, to have been composed in B.C. 20.

1. *Urbis amatorem*, opposed to *ruris amatores* in the following line. *Fuscum salvere jubemus*—"we bid Fuscus hail." *Fuscum*—See Notes, Ode i. 22. *Salvere jubemus*—Cp. Epist. i. 7, 66.

2. *Ruris amatores*—Epicurus taught τὸν σοφὸν φιλαγρήσειν.

3. *Multum dissimiles*—Cp. Sat. i. 3, 57, and ii. 3, 318. *At (quoad) cetera*—For *at*,

some MSS. give *ad.* *Paene gemelli*—"almost twins." Cp. Sat. ii. 3, 44.

4. *Et alter* (=*alter etiam negat*).

5. *Annuimus, &c.—columbi*—"we nod assent to each other, like old and constant doves." Supply *veluti*, or *sicuti*, as in Epode i. 34, and compare the explanation of Doering: "*Si alter ait, alter quoque ait, alter alteri in omni re pari modo annuit.*" *Noti* implies long acquaintance, and constancy of attachment.

6. *Nidum*—Fuscus clings to the city as a bird to its nest, while the poet roams abroad.

7. *Musco circumlita saxa*—"the moss-grown rocks."

8 *Quid quaeris?*—"in a word," lit., "what would you have me say?" and nearly equivalent to "what can I say more?" *Simul*=*simul ac.*

9. *Rumore secundo*—"with favouring acclaim."

10. *Utque, &c.—placentis*—"and, like a priest's runaway slave, I reject the sweet wafers: I want plain bread, which is more agreeable to me now than honied cheese-cakes." *Liba* refers to the consecrated cakes or wafers, made of flour, honey, and oil, which were offered to Bacchus (Ovid, Fast. iii. 735), Ceres, Pan, and other deities. They became the perquisite of the priests, and their number was so great that the latter gave them as an article of food to their slaves. The *placenta* were cheese-cakes, composed of fine wheat-flour, cheese, honey, &c. Cp. Cato, *R. R.* 76. As the priest's slave, who is tired of living on the delicacies offered to his master's god, runs away from his service that he may get a little common bread, so the poet would retreat from the false taste and the cloying pleasures of the city, to the simple and natural enjoyments of the country.

12. *Vivere, &c.—primum*—"if we ought to live agreeably to nature, and if a spot of ground is to be sought after, in the first place, for a dwelling to be erected upon it." The poet assigns, as the first reason for his preferring the country to the city, that we can live there more conformably to the laws of nature, and with greater ease provide whatever she demands, or disengage ourselves from the desire of what she does not really want.

13. *Domo*) the old form of the dative, for *domui.*

14. *Potiorem rure beato*—"preferable to the blissful country."

15. *Est ubi plus tepeant hiemes?*—"is there a spot where the winters are milder?" Cp. Ode ii. 7, 17, &c.

16. *Rabiem Canis*—The Dog star rose on the 20th July (xiii. Kal. Aug.), and the Sun entered Leo on the 23d (x. Kal. Aug.). See Notes, Ode i. 17, 17. *Momenta Leonis*—"the influence of the Lion." When the sun is in the sign of Leo, (part of July and August,) the heat is oppressive.

17. *Solem—acutum*—"the piercing (or scorching) sun."

18 *Divellat*—"interrupts."

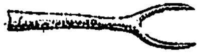
19. *Deterius, &c.—lapillis?*—"is the grass inferior in smell or beauty to the tesselated pavements of Numidian marble?" *Libyci lapilli* here mean small square pieces of Numidian marble forming tesselated or mosaic pavements. See Notes, Ode ii. 14, 22. Can the splendid pavement, with all its varied hues, compare for a moment with the verdant turf, or the enamel of the fields? Does it send forth, like the wild-flower, a sweet perfume on the air? *Olet*—Mosaic pavements were, like the stage, perfumed with flowers and an infusion of saffron. Cp. Epist. ii. 1, 79.

20. *In vicis, &c.—plumbum*—"strive to burst the lead in the street," i.e., the leaden pipes that convey it through the streets of the city. Water was brought to Rome in aqueducts, and distributed throughout the city by means of leaden pipes.

21. *Quam, &c.—rivum*—"than that which runs murmuring along its sloping channel." *Trepidat*=*continenter et celeriter currit*—Cp. Ode ii. 3, 11.

22. *Nempe inter varias, &c.*—They who dwell in cities endeavour to procure for themselves, by means of art, the beauty and enjoyment of rural scenes, "For example, a wood is reared amid columns of variegated marble, and that abode is praised which commands a view of distant fields, and though you may strive to expel Nature by violence, she will ever return, and insensibly triumph over all unreasonable disgusts." *Inter varias nutritur silva columnas.* See Notes, Ode iii. 10, 5.

24. *Naturam expellas furca*—*Natura* is here that relish for the pleasures of a rural life which has been implanted by nature in the breasts of all, though weakened in many by the force of habit or education. (*Licet*) *expellas furca* is a proverbial expression, to indicate a rough and ignominious ejection, derived from the use of a rustic pitch-fork.



25. *Mala fastidia* denote those pernicious prejudices which keep the luxurious from the simple enjoyments of a country life.

26. *Non, &c.—falsum*—The man who cannot distinguish truth from falsehood will as surely injure himself, as the merchant who knows not the difference between genuine and spurious purple. *Non*—See Notes, Sat. i. 6, 1. *Sidonio*—Sidon was a famous commercial city, the capital of Phœnicia, about 24 miles north of Tyre, which was one of its colonies. The antepenult is here short, as in Epode 16, 59; Virgil, Æn. iv. 75, 137, 545, 683; v. 571. It is long in Virgil, Æn. i. 446, 613: ix. 266; xi. 74. *Contendere callidus* (=*callide*)—"skilfully to compare" goods, lit., *to stretch them out near each other*, the better to discern the difference. Cp. Sat. ii. 7, 101. *Ostro* is a dative.

27. *Aquinatem, &c.—fucum*—"the fleeces that drink the dye of Aquinum," Accord-

ing to the Scholiast, a purple was manufactured, in imitation of the Phœnician, at Aquinum (*Aquino*), a city of the Volsci, in New Latium, the birthplace of Juvenal, and a little beyond the place where the Latin Way crossed the rivers Liris and Melfis. *Fucum*—See Notes, Ode iii. 5, 28.

30. *Quem, &c. — quatient* — Those who bound their desires by the wants of nature, are independent of Fortune. *Plus nimio*—Cp. Ode i. 18, 15, and 33, 1.

31. *Si quid, &c.—invitus*—"if you will admire any thing greatly, you will be unwilling to resign it." *Pones=depones*—Cp. Sat. ii. 3, 16.

32. *Invitus=invite. Licet, &c.—amicos*—"one may live more happily beneath an humble roof, than the powerful and the friends of the powerful."

33. *Reges=potentiores*, or *ditiores*. Orelli takes it in the Stoical sense. *Vita praecurrere*—Cp. Sat. i. 7, 8,

34. *Cervus, &c —ore*—According to Aristotle (Rhet. ii. 20, 5). this is the fable by which the poet Stesichorus, of Himera, in Sicily, endeavoured to dissuade his fellow-citizens from giving Phalaris, tyrant of Agrigentum, a body-guard, and appointing him commander of their forces. Cp. Phædrus, iv. 4. *Melior = fortior*, κρείττων. Cp. Ode i. 15, 28; iii. 6, 46; and Sat. ii. 5, 19. *Communibus herbis*—"from their common pasture.".

35. *Minor*, ἥττων—"worsted," or "proving inferior."

37. *Victor violens*—"the impetuous conqueror."

38. *Depulit* is equivalent to *depellere potuit*.

39. *Sic, &c.—uti*—"in like manner, he who, from a dread of narrow circumstances, parts with his freedom, more precious than metals, shall shamefully bear a master, and be for ever a slave, because he will not know how to enjoy small means," i.e., he who is not content with a little, and regards freedom as inferior to riches, shall live in eternal bondage. *Metalli*, contemptuously for *divitiis*.

42. *Cui, &c.—uret*—When a man's fortune does not suit his condition, it will be like a shoe, which will trip him if too large, and pinch him if too small. *Olim*—"oftentimes." Cp. Sat. i. 1, 25.

44. Before *laetus*, supply *si sis*.

45. *Nec, &c.—videbor*—The poet softens the advice which he has given to his friend, by desiring to be treated with the same frankness, whenever he shall appear enslaved by the same passions. *Incastigatum*, a ἅπαξ λεγόμενον=ἀνεπιτίμητον.

46. *Cogere* is equivalent to *congerere*.

47. *(Aut) imperat aut paret*—"is either the master or the slave." Cp. Epist. i. 2, 62, *qui nisi paret, imperat*. For *aut*, Doering proposes *haud*.

48. *Tortum, &c —funem*—"though deserving rather to follow, than to lead, the twisted rope," i.e., to be servants rather than masters. The metaphor here employed is taken from beasts that are led with a cord

49. *Dictabam*—"I dictated," i.e., to my amanuensis. Cp. Sat. i. 10, 92. In writing letters, the Romans used the imperfect tense to denote what was going on at the time when they wrote, putting themselves, as it were, in the place of the person who received the letter, and using the tense which would be proper when it came to be read. *Post fanum putre Vacunae*—"behind the mouldering fane of Vacuna." Vacuna, an ancient Sabine goddess, who had a temple in the neighbourhood of the poet's Sabine villa. She has been variously identified with the Roman Victoria, Bellona, Minerva, Diana, and Ceres. Horace here probably alludes to the etymology of *vacuna* from *vaco*.

50. *Excepto quod, &c —cetera (=in ceteris) laetus*—"in all other respects happy, except that you were not with me." *Quod simul esses* is here taken substantively with *excepto*. See Zumpt, § 647.

EPISTLE XI.—A friendly letter to one Bullatius, who appears to have gone to Asia in quest of pleasure. The poet asks him what he thought of the various cities he had visited, and assures him that happiness is more likely to be found at home than in travelling abroad.

The date of composition is unknown. Some conjecture 29; others 21 B.C.

1. *Quid (=qualis) tibi visa (=τί σοι φαίνεται) Chios?*—"what do you think of Chios?" lit., "what does Chios appear to you?" *Chios (Scio)*—A rocky island in the Ægean Sea, off the coast of Lydia, and one of the twelve states established by the Ionians, who emigrated to Asia from Attica and Achaia. *Notaque Lesbos*—"and the celebrated Lesbos." See Notes, Ode i. 1, 34, and compare Virgil, Æn. ii. 21. It was originally colonized by Æolians. The modern name is *Metelin*, derived from Mitylene, its ancient capital.

2. *Concinna*, εὔρυθμος—"neat," or "elegant." *Samos*—Samos lies south-east of Chios, and is about six hundred stadia in circumference, and full of mountains, and famed for the neatness of its buildings, particularly the temple of Juno. *Quid Croesi regia, Sardis?*—Sardis was the ancient capital of the Lydian king, and stood on the river Pactolus, at the foot of mount Tmolus. It was afterwards the residence of the satrap of Lydia, and the head-quarters of the Persian monarchs, when they visited Western Asia. *Sardis* is plural, as Σάρδεις in Greek.

3. *Smyrna (Ismir)* stood on the coast of

Lydia, and was one of the old Ionian colonies. It was much beautified by Antigonus and Lysimachus, and the modern town is the chief trading-place of the Levant. *Colophon*—A city of Ionia, north-west of Ephesus, famed for its excellent cavalry. (*Utrum sunt*) *majora. Fama*—"than fame represents them to be."

4. *Cunctane, &c.—sordent?*—"are they all contemptible in comparison with the Campus Martius and the river Tiber?" *Sordeo* is here equivalent to *contemnor, vilis aestimo, nihili pendor, &c.* Cp. Virgil, Ecl. 2. 44.

5. *An venit, &c.—una?*—"or does one of the cities of Attalus, (lit., enter into your wish,) become the object of your wish?" i.e., do you wish to dwell in one of the cities of Attalus, such as Pergamus, Myndus, Apollonia, Tralles, Thyatira, &c.

6. *Lebedum*—Lebedus was once a large and flourishing city, on the coast of Ionia, north-west of Colophon; but upon the removal of the greater part of its inhabitants to Ephesus by Lysimachus, it sank into insignificance, and, in the time of Horace, was deserted and in ruins. Horace may be supposed to have visited these towns himself, when he was in Asia with the army of Brutus. *Odio maris atque viarum*—Cp. Ode ii. 6, 7.

7. *Gabiis*—There were two Gabii's in Italy, one among the Sabines and the other in Latium. The latter, the more celebrated of the two, was on the Via Prænestina, and about 100 stadia from Rome.

8. *Fidenis*—Fidenæ, a small town of the Sabines, well known as a brave though unsuccessful antagonist of Rome, from which it was about four or five miles distant. Regarding the quantity of the first syllable, see Notes, Ode iii. 4, 9, and compare Virgil, Æn. vi. 773. *Vellem*—"I could be content," if it were necessary.

10. Cp. Lucretius, ii. 1, *Suave mari magno turbantibus aequora ventis E terra alterius magnum spectare laborem.*

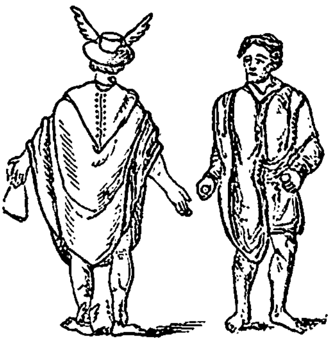
11. *Sed neque, &c—vendas*—A sensible man does not wish to live in a low tavern, though he may be glad of one when wet and bespattered with mud; heat may be agreeable to one who has caught cold, but a man should not wish to spend his days in a warm bath nor a bakehouse, if he is in health; nor should the merchant, though he may have been overtaken by a storm, desire to sell his ship and reside in a foreign land. *Capua*—See Notes, Epode 16, 5. *Imbre lutoque adspersus*—"when bespattered with rain and mire." See Notes, Sat. i. 5, 6.

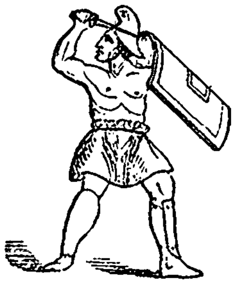
12. *Caupona*—See Notes, Sat. i. 5, 51.

13. *Frigus*—See Notes, Sat. i. 1, 80.

14. *Ut fortunatum, &c.—vitam*—"as completely furnishing the means of a happy life."

17. *Incolumi, &c.—auris*—"Rhodes and fair Mytilene are, to a man of sound mind, the same as a great-coat at the summer solstice, or a pair of short drawers in the snowy season" *Incolumi*—See Notes, Sat. ii. 3, 132. *Rhodos et Mytilene*—See Notes Ode i. 7, 1. The *paenula* was a kind of close great-coat with a hood (*cucullus*), and a hole to admit the head, and a slit half way up in front, as in the following cut. *Campestre*, denotes short drawers worn by gladiators and soldiers for the sake of decency, as follows.





19. *Tiberis*—The allusion is to bathing. *Sextili mense*—See Notes, Epist. i. 7, 2. *Caminus*—Cp. Sat. i. 5, 81.

21. *Romae laudetur, &c.—absens*—"let absent Samos, and Chios, and Rhodes be praised at Rome."

22. *Fortunaverit*, equivalent to *beaverit.*

23. *Annum*—See Notes, Epist. i. 2, 38.

24. *Libenter* is equivalent to *feliciter* or *jucunde.*

26. *Non, &c.—arbiter*—"not a place that commands a prospect of the wide-extended sea." Cp Ode i. 3, 15.

28. *Strenua nos exercet inertia*—"a laborious idleness occupies us," an oxymoron. Cp. Ode i. 34, 2; ii. 12, 26; Epist. i. 12, 10. The indolent are often active in things which they ought to avoid.

29. *Quadrigis*—See Notes, Ode ii. 16, 35. *Petimus bene vivere*—"we seek to live happily."

30. *Ulubris*—Ulubræ (*Cisterna*) a small town of Latium, in the neighbourhood of the Pomptine marshes and Velitrae (*Velletri*). Cicero, (Epist. ad Fam. vii. 18) in allusion to its marshy situation, characterizes the inhabitants as little frogs (*ranunculi*); and Juvenal (Sat. x. 102) styles it *vacuae*—"thinly peopled." Even here a man of well regulated mind may be happy, according to Horace.

EPISTLE XII.—A friendly letter of introduction to Iccius, (Ode i. 29,) now Agrippa's steward in Sicily, in favour of Pompeius Grosphus (Ode ii. 16). The poet, after complimenting his friend for prosecuting his philosophical studies amid the absorbing cares of business, and cordially recommending Grosphus, concludes with some information respecting Roman affairs.

Written B.C. 20. See Note on line 26.

1. *Fructibus Agrippae Siculis* — "the Sicilian profits of Agrippa," i.e., the produce of Agrippa's Sicilian estates, given by Augustus in return for his defeat of Sextus Pompeius near Messana. Iccius was his agent or procurator, and was probably paid with a percentage on what he collected. Cp. Epist. ii. 2, 160, &c.

2. *Non est ut*=οὐκ ἔστιν ὡς or ὅπως or *non fieri potest ut* — "it is not possible that." Cp. Ode iii. 1, 9.

3. *Tolle querelas* — "away with complaints." Iccius is understood to have complained to the poet of something connected with his situation.

4. *Cui rerum suppetit usus*—"who has a sufficiency for his wants," lit., "to whom is supplied the use of things." *Usus* in this sense is opposed to *mancipium*. Cp. Epist ii. 2, 158, &c., and Sat. ii. 2, 134.

5. *Si, &c.—tuis*—"if you have no stomach-complaint, pleurisy, or gout," is equivalent to *si vales*.

7. *Si forte*—Iccius probably lived sparingly. *In medio positorum*—"in the midst of abundance," lit., "in the midst of the things placed," before you on Agrippa's estates. Cp. Sat. i. 2, 102. *Abstemius*, *ἄοινος*=*sobrius*.

8. *Et urtica*—"particularly nettles." *Et* is here explanatory, and *urtica* adduced as a favourite species of the *herbae*. Cp. Ovid, Met. x. 261, *et flores mille colorum Liliaque*. *Urtica* in this connection can scarcely mean the *urtica marina*, as some would have it. *Sic vives protinus*—"you will continue to (lit., you will henceforth or always,) live so." *Ut*=*licet* or *quamvis*, not ἵνα. Cp. Epode 1, 21. *Ut, &c.—inauret*—"though a stream flowing with wealth should suddenly enrich you."

9. *Confestim*—Riches suddenly acquired, are frequently squandered. *Inauret* may refer to the Pactolus, Tagus, Hermes, &c.

10. *Naturam* — "your natural disposition," to be temperate. Cp. Epode 4, 6.

11. *Vel, &c—minora* is a compliment to his stoical philosophy.

12. *Miramur, &c.—cures* — Iccius can mind his philosophy without neglecting his property, and is therefore superior to Democritus, (Cicero, Fin. v. 29, 87,) who was so much engrossed with his philosophical studies that he neglected his domestic concerns, and allowed neighbouring flocks to feed upon his fields and cultivated grounds. *Democriti* — Democritus was a native of Abdera in Thrace, and the successor of Leucippus in the Eleatic school. He flourished about 420 B.C., and was contemporary with Socrates, Anaxagoras, Archelaus, Parmenides, Zeno, and Protagoras, and is commonly known as the laughing philosopher.

13. *Dum, &c.—velox*—Plato maintained that the soul, when employed in contemplation, was in a manner detached from the body.

14. *Inter, &c.—lucri*—"amid so great impurity and infection of gain."

15. *Adhuc*—"still," is equivalent to *nunc quoque*. *Sublimia*, τα μετέωρα, *caelestia*—*philosophiam physicam*—Comm. Cruq.

16. *Quae, &c—causae* — "what causes set bounds to the sea." Cp. Virgil. Geo. ii. 475, &c., and Propertius, iv. 4, 25, &c. *Quid temperet annum*—"what regulates the changes of the year."

17. *Stellae, &c.* — *errent* allude to the planets.

18. *Quid, &c.—orbem* — "what spreads obscurity over the moon, what brings out her orb," i e., what occasions the eclipses of the moon, what the re-appearance of her light. *Obscurum*, a prolepsis for *ita ut obscuretur*.

19. *Rerum concordia discors*—"the discordant harmony of things." An oxymoron. Cp. Epist. i. 11, 28, and Ovid, Met. i. 433, *Discors concordia fetibus apta est*. Things, though in direct opposition to each other, agree in preserving the great scheme of the universe.

20. *Empedocles, &c.—acumen*—"whether Empedocles, or the acuteness of Stertinius, be in the wrong." Empedocles was a native of Agrigentum, in Sicily, and flourished about 444 B.C. His system of physics (νεῖκος καὶ φιλία) was substantially that of the Pythagorean school, and is here opposed to that maintained by Stertinius, the stoic. Cp. Ars Poet., 465, and Sat. ii. 3, 33, 296. *Stertinium*=*Stertinianum*—Cp. Ode iv. 12, 18.

21. *Verum, &c.—trucidas*—"but whether you murder fish, or leeks and onions," i.e., "whether you live luxuriously or on plain food," is an ironical allusion to the doctrines of Pythagoras respecting metempsychosis, or the transmigration of souls. Horace never speaks of fish except as a luxury. Leeks and onions were used in the composition of the *moretum*—See Notes, Epode 3, 4. *Trucidas*—See Notes, Sat. ii. 6, 63.

22. *Utere Pompeio Grospho*—"give a kind reception to Pompeius Grosphus." *Ultro defer*—"readily grant it."

23. *Verum*=*justum*, as in Epist. i. 7, 98.

24. *Vilis, &c.—deest* — "the price of friends is cheap when good men want anything." This seems to have been a proverbial expression to indicate that the friendship of a good man is invaluable. *Deest* is a monosyllable, as in Sat. ii. 2, 98.

25. *Romana—res*—"the Roman affairs." *Scito* is here to be tacitly supplied in the apodosis, as in Sat. ii. 1, 81. The poet relates four pieces of news: 1. The reduction of the Cantabri by Agrippa (Notes, Ode ii. 6, 2): 2. The pacification of Armenia by Tiberius (Notes, Epist. i. 3, 2): 3. The acknowledgment of the Roman power by the Parthians (Notes, Ode i. 26, 3): 4. The abundant harvests of the year.

26. *Claudi virtute Neronis Armenius cecidit.* Horace does not, like Tacitus (Ann. ii. 3,) make Artaxias, the Armenian king, fall by the treachery of his relations, but enumerates his death among the exploits of Tiberius, in accordance with the popular belief of the day.

27. *Jus, &c.—minor*—"Phraates, in a state of prostration, (lit., lower than his knees,) has received the terms and authority of Cæsar" *Jus imperiumque*—"civil and military power," i.e., full and unlimited authority.

28. *Genibus* is generally understood to govern *Caesaris*. Phraates did not tender his submission in person, but through ambassadors. See Notes, Ode iii. 5, 8. *Aurea—Copia*—Cp. Carm. Sec. 60; Ode i. 5, 9; ii. 10, 5. The poet bestows similar praises on Cæsar in Ode iv. 5, 17, &c., and 15, 5, &c.

29. *Italiae* is in the dative. For *defundit* some MSS. give *defudit;* others *diffundit*, or *diffudit*. *Cornu*—See Notes, Ode i. 17, 14.

EPISTLE XIII.—Humorous instructions to one Vinius Asella, through whom the poet wished to present a copy of poems to Augustus.

Intended probably to show the Emperor how anxious the poet was to secure a favourable reception for his poems, though avowedly given to Vinius on his departure to keep him in mind of the long and frequent verbal directions which he had received.

Who Vinius was is not known. He appears, however, to have been some friend who would not likely be offended with the poet at being rallied on his peculiarities. He is called C. Vinius Fronto or Asella by the Scholiasts, and may have been known to Augustus. That he was not a *tabellarius*, or letter carrier, is manifest from his name. Dacier conjectures that he was one of the five tenants of the poet, mentioned in the 3d line of the next Epistle.

It is imitated by Martial v. 6, and Franke supposes it to have been written in B.C. 33.

1. *Ut, &c.—diuque*—"in the way that I have repeatedly and long directed you at your departure."

2. *Reddes*—"you will deliver." See Notes, Ode i. 3, 7. *Signata=obsignata*—"sealed as they are." *Volumina*—"rolls." See Notes, Epode 14, 8. It is disputed whether these refer to the first three Books of the Odes, to the Satires, or to the Epistles, but most likely they relate to the first. *Vini*—Several MSS. give *Vinni*

3. *Validus* is opposed to *male validus*. Cp. Epist. i. 8, 7. Augustus was frequently unwell, as we learn from Suetonius (Aug. 81). *Si denique poscet* (*ea*)—"if in short he shall ask for them."

4. *Ne, &c.—minister*—"lest, through eagerness to serve me, you give offence, and, like an officious agent, by over exertion, you bring odium on my productions."

5. *Sedulus*—Cp. Sat. ii. 6, 89, and Epist. ii. 1, 260.

6. *Uret=premet* or *vexabit*—Cp. Epist. i. 10, 43. *Sarcina*—"load," said in joke. *Chartae*—See Notes, Sat. ii. 3, 2.

7. *Abjicito* (*ea in itinere*) *potius*—"rather throw them off by the road." *Quam* (*in locum*) *quo perferre* (*eas*)—*impingas*—"than rudely dash your panniers against the place where you are asked to carry them."

8. *Ferus=fere*—Cp. Sat i. 9, 20. *Asinaeque, &c.—fias*—"and turn to ridicule your family name of Ass, and be made a by-word," among the courtiers. *Asinae=Asellae.* Bestia, Ovicula, Scrofa, and Verres are similar cognomina.

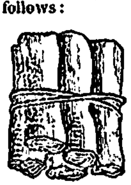
9. *Fabula fias*—Cp. Epode 11, 8, and Juvenal. xi. 167.

10. *Viribus uteris*—"you will have to exert your strength." *Per clivos, flumina, lamas*—"over the hills, rivers, pools," may imply that like an ass he did not wish to keep the high road. *Lama* is only found here and in Ennius, *Silvarum saltus, latebras lamasque lutosas.* It is said to be derived from λαμὸς, *ingluvies.*

11. *Victor, &c.—illuc*—"as soon as you shall have arrived there, after having conquered all the difficulties of the way." The poet, both in this and the preceding line, keeps up the punning allusion in the name *Asella* *Victor propositi*, ἐγκρατὴς τοῦ σκοποῦ.

12. *Sic positum servabis onus, ne—portes*—"you will keep your burden in such a position as not to carry." *Sub ala*—"under your arm."

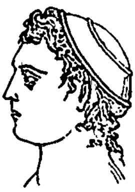
13. *Fasciculum*—*Fasciculus* is the diminutive of *fascis*, and signifies a bundle of anything, as follows:



14. *Ut vinosa, &c.—lanae*—"as the tippling Pyrrhia the bale of stolen wool." *Glomus, eris*, neut. Some MSS. give *glomos.* The first syllable is long in Lucretius, i. 360. The masculine form is of doubtful authority. *Pyrrhia*, according to the Scholiast, is the name of a slave in a comedy by Titinius,

who is represented as stealing a bale of wool from her mistress, and carrying it away so awkwardly that she was detected, in consequence of her drunkenness.

15. *Ut, &c.—tribulis*—"as a tribe-guest his slippers and cap," when invited to dine with his superior. *Pileolus*, the diminutive of *pileus*, denotes a small felt skull-cap, which might be worn either in or out of doors, as in the following cut. *Soleas*—See Notes, Sat. ii. 8, 77. The slippers of the wealthy were carried by slaves, but the *tribulis* was probably too poor to have one. Going and returning he would wear *calcei* or *perones*. See Notes, Sat. i. 3, 31, and ii. 3, 233. Most of the wealthy Romans were enrolled in the thirty-one rustic tribes, and the ambitious sought popularity in entertaining their poor tribesmen.



16. *Neu vulgo narres*—"do not tell everybody." *Sudavisse ferendo*—Cp. line 10.

17. *Oculos auresque*—The former if he read them himself, the latter if he heard them read by an *agnosta*. *Morari delectare*—Cp. Ars Poet., 321.

18. *Oratus, &c.—porro*—"though asked by many a prayer, hurry forward," i.e., though you may be often and urgently requested to tell what you are carrying, do not stop to reply.

19. *Cave, ne titubes mandataque frangas*—"take care lest you stumble, and injure the things entrusted to your care." *Cave*—See Notes, Sat ii. 3, 38. The secondary meaning of *titubare* is "to commit a mistake," and *frangere mandata* may denote "to spoil an undertaking."

EPISTLE XIV.—A lecture to his villicus, who it appears was envious, discontented, and lazy.

Kirchner supposes it to have been written in B.C. 32, but for no good reason.

1. *Villice, &c. — agelli* — "steward of my woods, and of my little farm that always restores me to myself." The *villicus* was usually a slave. *Silvarum*—Cp. Ode iii. 6, 29, and Sat. ii. 6, 3. *Mihi me reddentis*—Cp. Sat. ii. 6, 60, &c., and Epist. i. 10, 6, &c.

2. *Tu*—"you," a slave, is opposed to *bonos patres* in the next line. It is a shame for a slave to despise what is prized by honest men. *Habitatum, &c. — patres* — "though occupied by five dwellings, and accustomed to send five honest heads of families to Varia." Orelli understands these to be the poet's tenants; Düntzer and Dillenburger make them the former occupants, by taking *habitatum* in the sense of *olim habitatum*.

3. *Variam*—Varia (*Vicovaro*) a town in the neighbourhood, eight miles from Tibur on the Valerian road, to which the *patres* would resort on market days.

4. *Spinas animo*—"thorns (i.e., vices and anxieties) from the mind." Cp. Epist. ii. 2, 212, and Sat. i. 3, 20.

5. *Et (utrum) melior sit Horatius an res*—"and whether Horace or his farm be in the better condition."

6. *Lamiae pietas et cura*—"my affection and concern for Lamia." See Notes, Ode i. 26. Orelli and many others affect to doubt this construction, and prefer taking *Lamiae* actively—"the affection and anxiety of Lamia," in consequence of the death of his brother; but unless this had been reciprocated by the poet, it would have been no obstacle, and there are numerous instances of the genitive, taken passively. *Moratur*—"detain me here," i.e., at Rome.

7. This is what is called a Leonine verse, as the middle rhymes with the end. This, as well as the repetition of *frater*, is understood to be expressive of grief.

8. *Insolabiler*, ἀπαραμυθήτως—"inconsolably," is a ἅπαξ λεγόμενον. *Istuc*—"where you are." *Mens animusque* is equivalent to *totus meus animus* νοῦς καὶ θυμὸς. *Mens* is strictly the intellectual part, and *animus* the sensational and emotional part of the mind.

9. *Et amat, &c.—claustra*—"and long to break through the barriers that oppose my way." The *claustra* refer to the *carceres*, or barriers in the circus, by which the chariots were restrained until the signal was given for starting, and *spatia* to the course itself. The plural of *spatia* denotes that the course was run over several times in one race.

10. *Viventem*—"him who lives" *In urbe*—Supply *viventem*.

11. *Sua nimirum est odio sors*—"his own lot evidently is an unpleasing one." 'Tis a sure sign, when we envy one another's lot, that we are discontented with our own.

12. *Stultus uterque*—"each of us like a fool." *Immeritum*—"innocent." Cp. Ode i. 17, 28, and Sat. ii. 3, 7.

13. *Qui se non effugit unquam*—Cp. Ode ii. 16, 19.

14. *Mediastinus*—"while a mere drudge, at every one's beck." *Mediastinus* is from *medius*, as *clandestinus* from *clam*, and denotes a slave of the lowest rank, who had to execute not only the commands of his master but even those of the other slaves.

15. *Villicus*—Supply *factus*.

16. *Me constare mihi scis*—Cp. Sat. ii. 7

28. Horace became more distinguished for consistency of character, as he advanced in years.

19. *Tesqua*—"wilds," is a Sabine word. Some MSS. give *tesca*.

21. *Fornix*—"the bagnio." *Uncta popina*—"the well-stocked cook-shop." Cp. Epist. i. 15, 44, and 17, 12. *Uncta* is here sometimes rendered "dirty," or "greasy," as in Virgil, Cat. 5, 27.

23. *Angulus iste*—"that little corner of mine." The poet's steward dislikes his Sabine farm, because it is less productive in the grape. Cp. Epist. i. 16, 1, &c. *Piper et thus* are tropical productions, and unable to stand the climate of Italy. Cp. Virgil, Geo. i. 57.

26. *Ad strepitum*—Cp. Ode iv. 3, 18. *Salias*—Cp. Ars Poet., 430. *Gravis* (=*graviter*) *terrae*—"heavy on the ground," indicates the heavy and uncouth movements of rustics in the dance, especially when under the influence of wine. *Et tamen urges*—Cp. Virgil's *insequi arva, terram insectari, &c.*

27. *Jampridem non tacta*—"that have been long untouched," in consequence of the civil wars. *Ligonibus*—The *ligo* was probably a close hoe, and *bidens* one with two teeth. See Notes, Epode 4, 3.

28. *Disjunctum*—"when loosened from the yoke," i.e., when in the stall. *Strictis frondibus*—"with leaves stripped from their boughs." Cp. Virgil, Geo. iii. 431, and Æn. iii. 630. *Exples*=*pascis eum.*

29. *Addit opus pigro rivus*—"the brook gives other employment to you when released from heavier toil." *Pigro* is here equivalent to *cessanti*, or *otianti*. The *rivus* is the Digentia. Cp. Epist, i. 18, 104.

30. *Multa mole*—"by many a mound." The banks must be dammed up lest the brook overflow the pasture-grounds. *Docendus*—Cp. Ars Poet., 67. All this is said ironically as the villicus was too lazy and discontented to attend to his work.

31. *Quid nostrum concentum dividat*—"what prevents our agreeing on these points."

32. *Tenues—togae*—"fine garments." *Tenues* is here equivalent to *delicatiores*, or *minime crassae*. Cp. Sat. i. 3, 15. *Nitidique capilli*—"and locks shining with unguents." Cp. Sat. ii. 7, 55.

33. *Immunem*—"without a present." See Notes, Ode iv. 1, 3.

34. *Bibulum liquidi, &c.*—Cp. Epist. i. 18, 91, *Potores bibuli media de nocte Falerni*. *Liquidi*=*defaecati*. *Media de luce*—Cp. Sat. ii. 8, 3. *Falerni*—See Notes, Ode i. 20, 10,

35. *Brevis*—"short," and therefore "plain." Cp. Ars Poet., 198.

36. *Nec lusisse, &c.*—*ludum*—"nor is it a shame to have been a little wild, but it is a shame not to put an end to such follies," i.e., by calling maturer judgment to our aid. *Incidere*—Cp. Virgil, Ecl. 9, 14.

37. *Non istic, &c.*—*limat*—"there no one with envious eye takes aught away from my enjoyments." *Obliquo oculo*=λοξοῖς ὄμμασι. *Limat* is here equivalent to *deterit*. It was a common superstition among the ancients, that an envious eye diminished and tainted what it looked upon.

38. *Morsu*—Cp. Ode iv. 3, 16. *Venenat*—"seeks to poison them."

39. *Moventem*—Supply *me*.

40. *Cum, &c.*—*mavis?*—"would you rather gnaw with my other slaves your daily allowance?" which was less in town than in the country. *Rodere* is employed to mark the small quantity and the bad kind of food that was given to slaves in the city. Cp. Sat. i. 5, 68.

41. *Voto ruis*—"you rush in your wishes." *Invidet, &c.*—*horti*—"the cunning city slave, on the other hand, envies you the use of the sticks, and the flocks, and the garden," i.e., "your firing, milk, and vegetables." *Calo* is here taken in a general sense.

43. *Optat, &c.*—*caballus*—"the slow ox wishes for the horse's trappings, the horse wishes to plough," i.e., each longs for a change, and is prone to think his neighbour's lot better than his own. The *ephippia* were properly a kind of covering (*vestis stragula*) with which the horse was said to be *constratus*. See Notes, Epist. i. 2, 63. Among the ancients generally, the plough was drawn by oxen, while the horse was reserved for the chariot race, for riding, or for battle.

44. *Quam, &c.*—*artem*—"my sentence will be, that each of you should ply contentedly that business which he best understands." *Uterque*, refers to the *villicus* and the *calo*. *Libens*=*libenter*. *Censebo*—This verb is used technically to express a resolution of the Senate.

EPISTLE XV.—Antonius Musa, the physician of Augustus, having recommended Horace to spend the winter of B.C. 33-32 at Velia or Salernum, the poet writes to his friend, Numonius Vala, to ascertain the comparative advantages of these places.

1. *Quae*=*qualis*—In the natural order of construction, we ought to begin with the 25th verse, *Scribere te nobis, &c.*—*par est*. *Veliae*—Velia (*Alento*) was a city of Lucania, situate about three miles from the left bank of the river Heles or Elees, which is said to have given name to the place. It was founded by a colony of Phocæans, and originally called Hyele, or Helia (Ἐλία), and famous for the establishment of the Eleatic school of philosophy under Zeno and Parmenides. *Salerni*—Salernum (*Salerno*) was a city of Campania, on the Sinus Pæstanus, said to have been built by the Romans, as a check upon the Picentini.

2. *Quorum hominum regio (sit)*—"with what kind of inhabitants the country is peopled." *Nam mihi Baias, &c.*—*Antonius*

(*censet*)—"for Antonius Musa thinks that Baiæ is of no service to me," i.e., that I can derive no benefit from the warm baths at Baiæ. Cp. Epist. i. 1, 83. *Nam* here introduces a parenthesis, which ends with *ore*, in line 13.

3. *Musa Antonius*, having cured Augustus of gout by means of hydropathy, recommends the cold bath to Horace for the weakness of his eyes. *Et tamen, &c.—frigus*—"and yet makes me odious to that place, when I am going to be bathed in cold water, in the depth of winter." *Perluor* does not necessarily imply that the poet had already used the cold bath, but that he was on the point of doing so. The supposed anger of the people of Baiæ arises from seeing their warm baths slighted, and their prospects of gain threatened with diminution.

5. *Myrteta* — Referring to the myrtle-groves of Baiæ. Some MSS. give *murteta*.

6. *Cessantem—morbum*— "the lingering (or chronic) disease," refers especially to gout. *Elidere*—"to drive away," lit., "to dash out," strikingly depicts the rapidity of the cure.

7. *Sulfura* — "their sulphurous vapour baths." Some MSS. give *sulphura*. *Invidus aegris*—"bearing no good-will to these invalids."

8. *Qui caput et stomachum, &c.*—The allusion here would seem to be to a species of shower-baths.

9. *Clusinis*—Clusium (*Chiusi*) a city of Etruria, to the west of Perusia, formerly celebrated as the royal residence of Porsenna, was famous for its cold springs, and anciently called Camers. *Gabiosque*—See Notes, Epist. i. 11, 7. *Frigida*—"cold," because mountainous.

10. *Mutandus, &c.—in ore* — The poet, having determined to change his place of resort, now humorously supposes himself on the road, and saying to his horse, with the left rein, *Quo tendis &c.—Baias*. The horse hears the rein, for his "ear is in his bitted mouth." *Deversoria nota praeteragendus equus* is an anastrophe, for *equus* (*est*) *agendus praeter nota deversoria*. Some MSS. give *diversoria*.

11. *Cumas*—Cumæ was an ancient city, of Campania, placed on a rocky hill washed by the sea, and situated at some distance below the mouth of the Vulturnus.

12. *Laeva stomachosus habena*—At the entrance into Campania the road divides: the right one leading to Cumæ and Baiæ; the left to Capua, Salernum, and Velia. *Stomachosus—eques*—"the irritable rider," is himself.

13. For *equi*, some MSS. give *equis*.

14. *Major utrum populum, &c.*, is a continuation of the poet's inquiries, which were broken off in line 2.

15. *Collectos* (*in cisternis*). *Puteosne perennes jugis aquae*—"or from perennial wells of running water"

16. *Jugis aquae*—Our poet was obliged to drink more water than wine for fear of inflaming his eyes, and he was therefore more curious about it. For *jugis*, some MSS. give *dulcis*, which has been apparently substituted to avoid an imaginary tautology between *perennes* and *jugis*. Cp. Sat. ii. 6, 2. *Nam vina nihil moror illius orae*—"for I stop not to inquire about the wines of that region;" as I do not mean to drink much of them. This is the commencement of a parenthesis, which ends with *ministret*, in line 20.

17. *Quidvis*—A general reference to plain and homely fare, but particularly to wine. *Perferre patique*—"to perform and suffer." Cp. next Epistle, line 74.

18. *Mare* is here the lower or Tuscan sea. *Generosum et lene requiro*—"I want generous and mellow wine."

21. *Juvenem*—"made young again by its influence."

22. *Tractus uter* — "which tract of country," that of Velia or of Salernum. See Note on line 21. *Apros*—Cp. Sat. ii. 8, 6.

23. *Echinos*—See Note, Epode, 5, 27.

24. *Phaeaxque*—"and a true Phæacian," i.e., as sleek as one of the subjects of Alcinous. See Notes, Epist. i. 2, 28.

25. *Scribere te nobis, &c.*—Cp. Note on line 1. *Accredere*—"implicitly to trust."

26. *Maenius*—Cp. Sat. i. 1, 101, and 3, 2. *Rebus maternis atque paternis*—"his maternal and paternal estates," i.e., the whole of his patrimony.

27. *Fortiter* — "gallantly," or "manfully," is ironical. *Urbanus*, ἀστεῖος or εὐτράπελος — "a merry fellow." Cp. Epist. i. 9, 11.

28. *Scurra, &c.—poste* — "a wandering buffoon, who had no fixed eating-place; who, when in want of a dinner, would not distinguish a citizen from a stranger," but would gladly dine with either. There were two kinds of buffoons: those who kept to one master; and those who changed from one to another, according as they met with the best entertainment. *Praesepe*—"a feeding place," marks out Mænius as a species of gluttonous animal, and serves to introduce the rest of the description.

29. *Impransus—cum esuriret*—Cp. Sat. ii. 2. 7. *Hoste—hospite*—Cp. Cicero de Off. i. 12, *Hostis apud majores nostros is dicebatur, quem nunc peregrinum dicimus*.

30. *Quaelibet, &c.—saevus*—"merciless in inventing any calumnies against all without distinction." The comparison is here indirectly made with an animal raging through want of food.

31. *Pernicies et tempestas barathrumque macelli*—"the very destruction, hurricane, and gulf of the market." Horace calls Mænius the ruin and destruction of the market, in the same sense as Parmeno, in Terence (Eunuch. i. 1, 34.), styles Thais *Fundi nostri calamitas*, i.e., "the storm that ravages our farm." *Barathrum*—See Notes, Sat. ii. 8, 166. *Macelli*—See Notes, Sat. ii. 3, 229.

32. *Quicquid quaesierat*—"whatever he had been able to obtain."

33. *Nequitiae fautoribus et timidis* —

"from the favourers of his scurrility, or from those who dreaded it." The *scurra* is supported not only by those who directly favoured and encouraged his abuse of others, but by those who, through the dread of suffering from it, purchased an escape by entertainments, &c.

34. *Patinas, &c — agninae* (*carnis*) — "would devour for supper whole dishes of tripe, and wretched lamb." *Patinas*—See Notes, Sat. i. 3, 80. *Omasi*—See Notes, Sat. ii. 5, 40.

36. *Scilicet, &c.—Bestius*—"forsooth, in order that, like another rigid Bestius, he might declare that the bellies of gluttons ought to be branded with a red-hot iron."

37. For *corrector*, most MSS. give *correctus*. Bestius appears to have been a close, avaricious man, and a sworn foe to luxurious and gluttonous spendthrifts. *Lamna candente*—The Greeks and Romans, observes Dacier, branded the belly of a gluttonous slave; the feet of a fugitive; the hands of a thief; and the tongue of a babbler. *Lamna*—See Notes, Ode ii. 2. 2.

38. *Ubi omne verterat in fumum et cinerem*—A figurative mode of expression, to denote the entire consumption of anything, like another πολιοφλεγητής, "*qui urbes incendio vastat.*"

40. *Si qui comedunt bona*—"if some persons eat up their estates."

41. *Nil vulva pulchrius ampla*—"nothing fairer than a large sow's paunch," which was esteemed a great delicacy among the Romans.

42. *Nimirum, &c.—fortis*—"of course I am such myself; for, when I have nothing better, I commend my quiet and frugal repast; resolute enough amid humble fare." The poet now refers to himself. *Quum res deficiunt* may be more literally rendered, "when better means fail." *Hic* is here equivalent to *talis*.

44. *Verum, &c.—unctius*—"when, however, anything better and more delicate offers," or, more literally, "falls to my lot."

45. *Quorum, &c.—villis*—"whose money is conspicuously invested in elegant villas."

EPISTLE XVI.—The poet, after describing the situation and advantages of his Sabine farm, maintains that happiness is to be found in the practice of virtue and contentment, and not in the esteem of the fickle multitude.

Addressed to Quinctius, but whether to Quinctius Hirpinus, to whom the Fourteenth Ode of the Second Book is inscribed, or to T. Quinctius Crispinus Sulpicianus, who was consul B.C. 9, or to some other Quinctius, is uncertain.

Grotefend conjectures that it was written in 17 B.C.

1. *Ne perconteris*—Cp. Epist. i. 1, 13. *Fundus*—Cp. Sat. ii. 6, 108.

2. *Arvo*—"by its harvest," lit., "by tillage," i.e., with grain. *Opulentet*—*locupletet* or *ditet*, is first found in Horace.

3. *An amicta vitibus ulmo*—"or with what the vine-clad elm bestows," i.e., with wine. Cp. Ode ii. 15, 5.

4. *Loquaciter*, λαλιστὶ—"at full length," lit., "loquaciously."

5. *Continui, &c.—valle*—"a continued range of mountains, except where they are divided by a shady valley." *Montes*—In construction, supply *sunt*. According to Sickler's description, the *mons* was Ustica (Ode i. 17, 11); *opaca valle*, the *Val di Licenza*, running east and west, with the house of Horace on the *dextrum latus*, the temple of Vacuna (Epist. i. 10, 49,) on the *laevum* (*Rocca Giovine*), and closed towards the east by Lucretilis (*Monte Gennaro*). See Notes, Ode i. 17, 1.

6. *Sed (ita) ut veniens — Sol* — "but so that the approaching (or morning) sun." Cp. Virgil. Æn. x. 241.

7. *Discedens*—"when departing." Some MSS. give *decedens*, as in Virgil, Geo. i. 450, and iv. 466. *Curru fugiente*—Cp. Ode iii. 6, 44, and Carm. Sec. 9. *Vaporet*—"warms." Cp. Epode 3, 15. Orelli makes it equivalent to *vapore abducat*—"covers with mist."

8. *Temperiem*—"the temperature." *Quid (dices) si*. *Benigni*—"bounteous." Cp. Ode i. 17, 15. Some MSS. give *benignae*, and others *benigne*. It is opposed to *maligni*—Cp. Virgil, Geo. ii. 179.

9. *Corna—et pruna*—"cornels and sloes," which were used by the rustics instead of olives—See Notes, Ode i. 31, 15. *Ilex*—"the holm-oak," an ever-green.

10. *Multa fruge* (= *glande*) — "with plenty of acorns." *Pecus*, particularly *sues*.

11. *Dicas, &c.—Tarentum*—"you might say that Tarentum (lit., brought nearer us is blooming,) has been brought nearer us to bloom," i.e., that the delicious shades of Tarentum have changed their situation, and come nearer us. Cp. Ode ii. 6, 11. *Propius* (*ad nos*).

12. *Fons, &c.—idoneus*—"a fountain, too, fit to give name to a stream," i.e., large enough to give rise to the Digentia (*Licenza*). Düntzer and some others suppose the poet to refer to the *Fons Bandusiae*, now probably *Fonte Bello*. Cp. Ode iii. 13. *Idoneus dare* = ἱκανὸς δοῦναι, a Grecism for *idoneus qui det*.

13. *Thracam—Hebrus*—See Notes, Epist. i. 3, 3.

14. *Utilis*, in the sense of *salubris*. *Alvo*—"to the stomach."

16. *Incolumem, &c.—horis*—"preserve me in health for you (lit., in September hours) during the sickly season of September." See Notes, Sat. ii. 6, 19.

17. *Tu, &c.—audis*—"you lead a happy life, if you take care to be what you are reputed to be." *Audis* is here equivalent to *diceris*, as in Sat. ii. 6, 20.

18. *Jactamus—omnis—Roma*—Cp. Ode iv. 2, 50, and Epode 16, 36. *Jampridem*—"it is long since." *Omnis—Roma* is equivalent to *nos omnes Romani.*

19. *Sed, &c.—beatum*—"but I am afraid lest you give more credit concerning yourself to every other than yourself, or lest you imagine that any other is happy than he who is wise and good," i.e., I am afraid lest you should be deluded by the favourable opinion of your neighbours, and fancy that any one can be happy except the wise and good. This is the language of true friendship. Cp. John vi. 28.

20. *Alium sapiente*, ἄλλον τοῦ σοφοῦ =*alium quam sapientem.*

21. *Sanum rectumque valentem*—See Notes, Epist. i. 7, 3.

23. *Manibus—unctis*—The Romans, in eating, used their fingers instead of knives and forks.

24. *Pudor malus*=*mauvaise honte*—"the false shame." Cp. Ars Poet., 88.

25. *Tibi—pugnata*—"fought by you." Cp. Ode ii. 6, 11.

26. *Dicat* is equivalent here to *canat. Vacuas*—"open to flattery." Cp. Epist. i. 18, 70; ii. 2, 106; and Persius, iv. 50.

27. *Tene, &c.—Jupiter*—The wish is that Jupiter may keep it in doubt whether the people be more solicitous for the welfare of the prince, or the prince for that of the people, so that it may not appear that the one is surpassed by the other in feelings of attachment. The Scholiast says that it is a quotation from Varius's Panegyric on Augustus. The careless manner of introducing the praises and name of Augustus, is not the least beautiful part of this passage.

30. *Cum, &c.—nomine*—"when you suffer yourself to be styled a wise and virtuous man, pray tell me whether you answer in your own name?" i.e., whether or not you answer to this character? No one ought to fancy himself wise and virtuous merely because the people say that he is so: γνῶθι σεαυτόν.

31. *Nempe, &c.—ac tu*—"to be sure; I am delighted to be called a good and wise man as well as you." Even those who do not strive to be are fond of being thought wise and good. It is usual to assign this to Quinctius, but the character of a dialogue is incompatible with that of an epistle.

33. *Qui, &c.—auferet*—Were the people consistent in their approbation, there would be less reason to find fault with those who are at much pains to acquire it. But as there is nothing more changeable, it is madness to build our hopes on so uncertain a foundation.

36. *Idem si clamet furem, &c.*—The construction is, *si idem clamet me esse furem, &c.*

39. *Falsus honor*—"undeserved honour." *Mendax infamia*—"lying calumny."

40. *Mendosum et medicandum*—"the vicious man, and him that stands in need of a cure."

41. *Servat*—"observes." We are here supposed to have the people's definition of a *vir bonus.*

42. *Secantur*—"are decided." Cp. Sat. i. 10, 15.

43. *Quo res, &c.—tenentur*—"by whose surety property is retained, and by whose testimony causes are won," i.e., who is generally thought to be rich and truthful.

44. *Sed, &c.—decora*—"yet all his family, his whole neighbourhood see him to be polluted within, though imposing to the view with a fair exterior." *Vicinia*—Cp. Epist. i. 17, 62.

45. *Introrsum, &c.—decora*—Cp. Sat. ii. 1, 64. *Speciosum pelle decora*—Cp. Persius, iv. 14, *Summa nequidquam pelle decorus.*

46. The man is a slave who is deterred from the commission of crime merely by the fear of punishment. Cp. line 52.

47. *Habes pretium*—"you have its reward." It must not be understood that the poor slave is sufficiently paid with exemption from punishment, "The labourer is worthy of his hire." *Loris non ureris*—Cp. Epode 4, 3. Slaves were punished with the lash for theft and running away.

48. *Non pasces in cruce corvos*—The capital punishment of slaves was crucifixion. Cp. Sat. i. 3, 82, and ii. 7, 47.

49. *Frugi*—See Notes, Sat. ii. 7, 3. *Renuit negitatque Sabellus*—"the Sabine farmer denies and contradicts it." *Renuere*, properly denotes "to refuse by throwing back the head;" and *negitare* "to deny frequently, or positively, by words." Horace styles himself *Sabellus* in consequence of his *Sabinum*. Cp Sat. i. 9, 29; ii. 1, 36; and see Notes, Ode iii. 6, 38.

50. *Cautus*—"the wary," from *caveo Foveam*—"the pit-fall," from *fodio.*

51. *Laqueos*—"snares" *Opertum*=*esca occultatum*—Cp. Epist. i. 7, 74. *Miluus* (a trisyll.)—"the kite" Cp. Epode 16, 32. Some, from its connection here with *hamum*, translate *miluus*—"the flying fish." The *hamus* here is probably that which contained the bait in the centre of the clap net. See Notes, Epode 2, 33.

53. *Tu*—"you," i.e., such a one as the slave referred to.

54. *Fallendi*=*latendi*. See Notes, Epist. i. 17, 10. *Sacra profanis*—Cp. Ars Poet., 396.

56. *Damnum, &c.—isto*—"the loss is less in this case, but not your villany in my opinion." The poet here touches upon the doctrine of the Stoics, respecting the essential nature of crime. Cp. Sat. i. 3, 96, &c. *Lenius*=*levius.*

57. *Vir bonus, omne forum, &c.*—It is not the poet's design to censure either private or public prayer, but the abuse of it; and the *vir bonus* here is like the one that has preceded him, merely entitled to this appellation in the opinion of the vulgar who are governed entirely by external circumstances.

59. *Jane pater*—Janus, as the god who presided over beginnings, was invoked to aid the various undertakings in which men engaged. Cp. Sat. ii. 6, 20, and see Notes, Ode iv. 15, 18.

60. *Pulchra Laverna*—Laverna, in the mythology of the Romans, was the goddess of fraudulent men and thieves.

61. *Da justo sanctoque videri* is a Grecism for *da mihi justum sanctumque videri*. Cp. Sat. i. 4, 19.

63. *Qui* (=*quo modo*) *melior servo*, &c.—There is no servitude equal to that which our passions impose upon us. Men of a covetous disposition do not hesitate to dirty their fingers in the hope of getting a halfpenny.

64. *Triviis*—See Notes, Sat. i. 9, 59. *Fixum*—"stuck." The Scholiast, on Persius v. 111, says, that Roman boys for a trick sometimes fastened pieces of money to stones on the streets, that they might laugh at those who attempted to lift them.

65. *Qui cupiet, metuet quoque*—Cp. Epist. i. 2, 51, and ii. 2, 156. *Porro*=*ergo*—"then."

67. *Perdidit, &c.—re*—"the man who is perpetually busy and immersed in increasing his wealth, has thrown away his arms, has abandoned the post of virtue." By *arma* are here meant the precepts of virtue and wisdom. The deity has sent us into this world to combat vice, and maintain a constant warfare against our passions. The man who gives ground is like the coward that has thrown away his arms, and abandoned the post which it was his duty to defend.

69. *Captivum*—"this captive." The avaricious and sordid man is here ironically styled a captive, because he is a slave to his covetous feelings. Captives might either be put to death or sold. The poet humorously recommends that he should either be sold or retained and made useful in some way.

70. *Sine pascat durus, aretque*—"let him lead the hard life of a shepherd or a ploughman."

72. *Annonae prosit*—"let him contribute to the cheapness of grain," by his labour. *Penusque*—"and other provisions," such as salt fish, &c.

73. *Vir bonus et sapiens, &c.*—The poet holds that the loss of fortune, liberty and life, cannot intimidate the truly good and wise man. Who will dare to say like Bacchus in the Bacchæ of Euripides (454, &c.), when he was threatened with chains by Pentheus, king of Thebes, *Pentheu, rector Thebarum, &c.*

75. *Nempe, &c.—licet*—"my cattle, I suppose, my lands, my furniture, my mone you may take them."

78. *Ipse, &c.—solvet*—"a god will come in person to deliver me, as soon as I shall desire it." *Opinor, &c.—est*—"in my opinion, he means this: I will die; death is the end of our race." In the Greek play, Bacchus means that he will deliver himself, and when he pleases. Horace understands the words to mean that the fear even of death is not capable of shaking the courage of a good man, or of obliging him to abandon the cause of virtue.

79. *Mors ultima linea rerum est*, is a figurative allusion to chariot races. The *Alba linea* was a white rope drawn across the circus, and serving to mark the beginning and the end of the race.

EPISTLE XVII.—On the art of becoming a successful toady or tuft-hunter. While the poet admits that happiness is not confined to the rich, nor inconsistent with a life of obscurity, he recommends those who wish to be of service to themselves and their friends by cultivating the acquaintance of the great, to let their wants be seen rather than heard.

The same subject is treated more fully in the next Epistle. This is addressed to a young friend, named Scæva, who, according to the Scholiast, was an *eques*, and, as some conjecture, the son of Cæsar's brave centurion, who received 230 arrows in his shield, near Dyrrachium (Bell. Civ. iii. 45).

Many suppose it to have been written in B.C. 20 or 19; Weber prefers 23; and Grotefend 17.

1. *Quamvis, &c.—scis*—Cp. Ars Poet., 366, and Epist. i. 18, 67. The indicative expresses certainty. Cp. line 22, and Epist. i. 14, 6. *Per te*—"of yourself," i.e., without any assistance from me.

2. *Tandem*—"at length," implies that the art of living with the great is a difficult one, and requires to be learned. *Majoribus* (*amicis*)—"your superiors." Cp. Sat. ii. 1, 61. *Uti*—"to treat," or "to conduct yourself towards."

3. *Docendus adhuc*—"although he still requires to be taught himself," i.e., although about forty years of age, and having had some years' experience of living with Mæcenas, the prime minister of Augustus, he has, nevertheless, something to learn. Some connect *docendus* with *disce*, as if it were *docende*. *Amiculus*—"your dear little friend." The diminutive expresses affection. Cp. Catullus 30, 2, *tui dulcis amiculi*. It may here, however, be understood to refer also to the poet's diminutive stature. *Ut si, &c.—(tibi) velit*—"even though he should be a blind guide desiring to show you the way." The poet here styles himself a *caecus*, a blind guide, in allusion to the *docendus adhuc*.

5. *Quod cures proprium fecisse*—"which you may care to make your own." *Proprium fecisse* is here equivalent to *in rem tuam vertere*, or to *appropriare* in later Latin, the perfect being aoristically (ἀορίστως) for the present, like ποιῆσαι.

6. *Primam somnus in horam*—"sleep until the first hour," i.e., till after sunrise. See Notes, Sat. i. 5, 23, and vi. 101. The

poet seems to say to his friend, that if he did not wish to rise like his neighbours at Rome, and salute his patron before sunrise, he should go to some out of the way place where his slumbers would not be disturbed by the noise of those who did. Cp. Martial iv. 12, 68, *Matutine cliens, urbis mihi causa relictae . . Otia me somnusque juvant, quae magna negavit Roma mihi*, and Juvenal, iii. 236, *Rhedarum transitus . . Eripient somnum Druso vitulisque marinis.*

7. *Si. &c.*—*caupona*, implies that a poor man without a rich patron in the city, will have to submit to dust and noise, and to live in a tavern. Cp. Epist. i. 11, 12. Orelli remarks that *strepitus* is referred by some to the noise of the city by night, "*per miram* ἀβλεψίαν," as those who are asleep are not likely to be disturbed by the dust. The poet does not seem to be quite so critical, as he leaves the idea of noise to be suggested by the sense of the preceding clause, and expresses it along with that of dust in this one to indicate that both are sufficiently disagreeable during the day. *Caupona* in the following line, like *strepitus* in this, is applicable to both night and day. Some consider that this clause, like line 52, &c., describes the inconveniences of a journey to the country. This view is inconsistent with *ire Ferentinum;* the remedy for those who were unwilling to conform to the usages of the great city.

8. *Ferentinum* (*Ferentino*), a small quiet town in the hilly country of the Hernicans, forty-eight miles to the south-east of Rome. Torrentius applies it to a town of the same name near Viterbo, in Etruria; and Capmartin de Chaupy to one at the foot of Mons Albanus. Some suppose that Scæva had a villa in the neighbourhood of one or other of these places, but it is not known that he had so.

10. *Nec, &c.*—*fefellit*—"nor has he lived ill, who, at his birth and death, has escaped the observation of the world," i.e., who has passed his days and died in obscurity. Cp. Epist. i. 18, 103. One of the maxims of Epicurus was λάθε βιώσας.

11. *Si prodesse, &c.*—*ad unctum*—"if, however, you will feel disposed to be of service to your friends, and to treat yourself with a little more indulgence than ordinary, being poor you will go to one who is rich," i.e., if you want to be useful to your friends, and to indulge yourself more freely in the pleasures of life, make court to the great.

12 *Siccus*, when the reference is to drinking, is opposed to *avidus;* in the case of eating, to *unctus*. The *uncti* are those who fare sumptuously; *sicci*, such as are confined, from scanty resources, to a spare and frugal diet. Cp. Epist. i. 15, 44.

13. *Si pranderet, &c.*—*Aristippus*—"if he could dine contentedly on herbs, Aristippus would not feel inclined to seek the society of kings." Horace, after laying it down as a maxim that every one ought to live according to his taste, introduces Diogenes, the founder of the Cynic sect, to oppose this decision, and condemn every species of indulgence. *Pranderet*—Cp. Sat. ii. 3, 245. *Olus*—Cp. Sat. ii. 1, 74.

14. *Si sciret, &c.*—*notat* is the reply of Aristippus. See Notes, Epist. i. 1, 18. *Regibus*—Such as Dionysius, the tyrant of Syracuse, and patron of Aristippus.

15. *Qui me notat*—"he who censures my conduct," alludes to Diogenes *Notat* properly refers to the branding of the censors.

18. *Mordacem Cynicum sic eludebat*—"he thus baffled the snarling Cynic," i.e., he thus parried the Cynic's tooth. *Eludere* is a technical term with gladiators.

19. *Scurror ego ipse mihi, populo tu*—"I play the buffoon for my own advantage, you to please the populace," i.e., if I am a *scurra*, as you insinuate, I am so for a king who pays me for it; while you are one for the people, who leave you in indigence and contempt. See Notes, Epist. i. 18, 2. *Hoc* (*quod ego facio*)—"my conduct."

20. *Equus, &c.*—*rex*—Cp. the Greek Ἵππος με φέρει, βασιλεύς με τρέφει.

21. *Officium facio*—"I but do my duty," as we are born in subjection to kings. *Vilia rerum*=*res viles*—Cp. Sat. ii. 8, 88, and Ode iv. 12, 19. The person who receives an obligation is inferior for the time being to the person who bestows it, and that, too, in proportion to the meanness of the favour he receives.

22. *Dante minor, quamvis fers te nullius egentem*—"though you pretend to be in want of no one." *Fers*=*praedicas* or *jactas* as in Virgil, Æn. v. 372. *Nullius* is here opposed to *dante minor*, and, therefore, masculine. It is neuter in Ars Poet., 324.

23. *Omnis, &c.*—*res*—"every complexion, and situation, and circumstance of life, suited Aristippus." See Notes, Sat. ii. 1, 60.

24. *Tentantem, &c.*—*aequum*—"aspiring to greater things, yet generally content with (or lit. equal to) the present," i.e., losing no opportunity of bettering his fortune, but still easy in his present situation.

25. *Contra, &c.*—*decebit*—"on the other hand, I shall be much surprised, if an opposite mode of life should prove becoming to

him (i.e., to Diogenes) whom obstinacy clothes with a doubled mantle." *Duplici* *panno*—The Cynics, instead of a *pallium* and tunic, were satisfied with an *abolla* of coarse cloth, which they doubled in affectation of the Grecian διπλοῖς, as exhibited in the foregoing representation of Juno. Cp. *duplicem amictum*, Virgil, Æn. v. 421. It is here in opposition to *purpureus amictus*, in line 27. *Patientia* is the Cynic καρτερία or τλημοσύνη, "patient endurance."

27. *Alter*—"the other," i.e., Aristippus. *Non exspectabit*—"will not wait for," i.e., will not stay at home till he get from some of his friends.

28. *Quidlibet*—"any sort of thing," i.e., "any sort of dress he can get." *Celeberrima per loca*—"through the most frequented places."

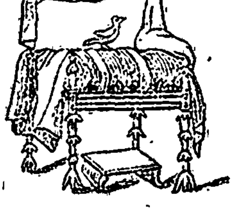
29. *Personamque, &c.—utramque*—"and will support either character without the least awkwardness," i.e., will acquit himself equally well, whether he appears in a fine or a coarse garment.

30. *Alter, &c—chlamydem*—"the other will shun a cloak wrought at Miletus, as something more dreadful than an ill-omened dog or snake." Cp. Ode iv. 9, 50. Miletus, an Ionian city, on the western coast of Asia Minor, was famed for the excellence of its woollen manufactures. Cp. Virgil. Geo. iii. 306. See Notes, Epist. i. 6, 40.

31. *Morietur, &c.—pannum*—"he will die with cold, if you do not restore him his coarse cloak," i.e., he will rather perish with cold, than appear in any other. Compare the story related by the Scholiast:—"*Aiunt Aristippum, invitato Diogene ad balneas, dedisse operam, ut omnes prius egrederentur, ipsum Diogenis pallium induisse, eique reliquisse purpureum, quod Diogenes cum induere noluisset, suum repetiit. Tunc Aristippus increpuit Cynicum, famae servientem, qui algere mallet quam conspici in veste purpurea.*"

32. *Refer, et sine vivat ineptus*—"restore it, and let the fool live."

33. *Res gerere, &c.—tentat*—"to perform military exploits, and to shew the citizens their foes led captive, reaches the throne of Jove, and aspires to celestial honours," i.e., princes who gain great victories, and triumph over their enemies, almost equal the gods, and acquire immortal renown. From this, the poet infers that they whose merit recommends them to the favour of these images of the deity, are by this raised above the rest of their species. The preceding cut represents the *solium* of Venus.



35. *Principibus — viris* — "the Great," such as Augustus, Agrippa, &c.

36. *Non cuivis homini contingit adire Corinthum* is a Greek proverb, of uncertain origin, said of things that are arduous and perilous. Cp. Οὐ παντὸς ἀνδρὸς εἰς Κόρινθον ἔσθ' ὁ πλοῦς. By this adage the poet intends to show, that all have not the talents proper for succeeding at court, while he seeks to raise the glory of those who have courage to attempt, and address to conquer such difficulties.

37. *Sedit, &c.—vir*—In this way Horace seeks to impress upon Scæva the importance of zealous and untiring effort in conciliating the favour of the great.

41. *Nomen inane*—Cp. Epist. i. 6, 31.

42. *Aut, &c.—vir*—"or he who makes the attempt deservedly claims the honour and the reward." If there be difficulty or danger, he certainly deserves the highest praise who tries to succeed in an honourable enterprise, and if virtue be anything more than a mere idle name, he may with justice claim a reward proportional to his merit.

43. *Coram, &c.—ferent*—"they who say nothing about narrow means in the presence of their patron, will receive more than the importunate." *Rege*—Cp. Epist. i. 7, 37.

44. *Distat, sumasne pudenter, an rapias*—"there is a difference, whether you take with modesty what is offered, or eagerly snatch at it."

45. *Atqui rerum caput hoc erat, hic fons*—"for this is the capital point, this is the source of all." The imperfect is here used to introduce the following hypothetical illustration of what the poet *was* intending to say. See Notes, Epist. i. 10, 49.

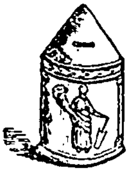
46 *Indotata, &c.—date*—"the man who tells his patron, 'My sister has no portion, my mother is in straitened circumstances, and my farm is neither saleable nor to be relied upon for my support,' cries out, in effect, Give me food."

48. *Succinit, &c.—quadra*—"another sings out after him, A quarter shall be cut out for me too from the divided gift." *Succinit* is in imitation of the whining cry of mendicants asking charity. *Quadra* is properly a piece of bread or cake cut in the form of a quarter.

50. *Sed tacitus, &c.—invidiaeque*—The poet compares the cries made by the raven when lighting on food to the clamours of the importunate.

52. *Brundisium*—See Notes, Sat. i. 5, 104. *Surrentum*—See Notes, Sat. ii. 4, 55. *Brundisium, &c.—queritur salebras, &c.*—"he who, when taken as a companion by his patron either to Brundisium or to the delightful Surrentum, complains of the roughness of the roads," &c.

54. *Cistam*—"a money box," as follows—



Viatica—See Notes, Epist. ii. 2, 26.

55. *Nota, &c.—adsit*—"resembles (i e , practises) the well-known tricks of a harlot, often weeping for a bracelet, often for an anklet forcibly taken from her; so that in time no credit is given to her real losses and griefs." *Catella* (for *catenula*) is a small chain, which females commonly wore upon their wrists.

56. *Periscelidem—Periscelis* (περισκελίς) was a similar ornament worn round the ankle chiefly by courtezans.

58. *Nec semel irrisus, &c.*—"nor does he who has once been imposed upon," &c.

59. *Fracto crure planum*—"a vagabond (or juggler) with his leg broken." *Planus* is the Greek πλάνος. *Plurima—lacrima*—Cp. Ode i. 7, 8; Virgil, Geo. i. 187; and iv. 419.

60. *Osirim*—Osiris was the great Egyptian deity, and the husband of Isis, who had several temples at Rome, and was principally worshipped by the lower orders; hence it is inferred that the *planus* was either an Egyptian, (or, as we should say, a gypsy,) or one of the *canaille*.

61. *Credite* (*mihi*). *Non ludo*—"I am not joking (or in fun) now," i e., my leg is really broken. One of his tricks seems to have been to feign that his leg was broken, and laugh at those who came to lift him. Like the shepherd boy in Æsop's fable, who used to cry Wolf, he was served as liars ought to be, he was not believed when he spoke the truth. *Tollite*=*attollite*—"help," i.e., raise up and carry to a surgeon. Cp. Ars Poet., 458.

62. *Quaere perigrinum*—"ask a stranger," i.e., one who does not know you. Cp the Latin proverb, *Tollat te qui non novit*—a warning that people should not annoy others for assistance when they are able to help themselves. *Vicinia rauca reclamat*—"the neighbourhood shout back till they are hoarse."

EPISTLE XVIII.—The subject is the same as that of the preceding Epistle (see Introduction), and addressed to young Lollius (See Notes, Epist. i 2).

Composed in B.C. 20. Cp. line 56, &c. The poet so far counteracts the degrading tendency of his worst recommendations by revealing, at the end of the Epistle, how he himself would like to live.

1. *Si bene te novi*—Cp. Sat. i. 9, 22. *Metues—praebere*=*cavebis ne praebeas*—Cp. Ode ii. 2, 7. *Liberrime Lolli*—"my most free-spoken Lollius." The superlative here implies a gentle admonition that he should not always say what he thought.

2. *Scurrantis, &c.—amicum*—"to display the character of a sordid flatterer, when you have professed yourself a friend." *Scurrantis*=*turpiter adulantis*—Schol.

3. *Ut matrona, &c.—amicus*—"as a matron will differ from a courtezan both in sentiment and in appearance, so will a friend be unlike a faithless flatterer." The particle *ita* is to be supplied in the latter clause of the sentence.

4. *Discolor*=*diversa*—Cp. Epist. i. 17. 23; Sat. ii. 1, 60; and Persius, v 52. Some consider that the poet refers to the different colour of the dress of the *meretrix* and *matrona*. See Notes, Sat. i. 2, 29. *Infido*—Cp. Ode i. 35, 25. *Scurrae distabit*—See Notes, Epist. i. 7, 48.

5. *Huic—vitio* refers to base and sordid flattery. *Diversum*=*contrarium* or *oppositum*. *Vitio vitium*—Cp. Epist. i. 19, 6.

6. *Asperitas agrestis et inconcinna gravisque*—"a clownish and unmannerly and offensive rudeness."

7. *Tonsa cute*=τῇ ἐν χρῷ κουρᾷ—"by being shorn to the skin." Cp. Epist. i. 7. 50. This was a mark of clownishness affected by the stoic and cynic *Aretalogi*.

8. *Libertas—mera*—"mere frankness."

9. *Virtus, &c.—reductum*—"virtue holds a middle place between these opposite vices, and is equally removed from each.' See Notes, Ode ii. 10, 5; Sat. i. 1, 106; and compare Aristotle, Eth. Nic. ii. 6, Ἔστιν ἡ ἀρετὴ ἕξις προαιρετικὴ, ἐν μεσότητι οὖσα. μεσότης δὲ δύο κακιῶν, τῆς μὲν καθ᾽ ὑπερβολήν, τῆς δὲ κατ᾽ ἔλλειψιν.

10 *Alter, &c.—lecti*—"the one too prone to obsequious fawning, and a buffoon of the lowest couch," i.e., carrying his obsequious complaisance to excess, and degenerating into a mere buffoon. See Notes, Sat. ii. 8, 40.

11. *Derisor*—Cp. Sat. ii. 6, 54. *Sic nutum divitis horret*—"is so fearfully attentive to every nod of his patron."

13. *Saevo—magistro*—Cp. Epist. ii 1, 70. *Dictata*, τὰ ἀποστοματιζόμενα. See Notes, Sat i. 10, 75.

14. *Reddere*=*recitare*—Cp. Epist. i. 1, 75. *Partes—secundas*—See Notes, Sat. i. 9, 46. *Mimum*—See Notes, Sat. i. 10, 6.

15. *Alter, &c.—caprina*—"the other often wrangles about things of no consequence whatever." *Alter* here refers to the man of rude and blunt manners. *De lana caprina rixari*—"to brawl about goats' wool"=περὶ ὄνου σκιᾶς μάχεσθαι—"to fight about an ass's shadow," i.e., "to fight for straws," or, "to contend for trifles," is a proverb, and thus explained by

the Scholiast:—*De lana caprina: proverbium, h. e. de re vili et paene nulla; de nihilo, quia caprae nulla est lana, sed pili.* This, of course, does not apply to the Alpaca or Angora goat.

16. *Propugnat nugis armatus*—"armed with trifles, stands forth as a champion," i.e., armed with mere trifles, he combats everything that is advanced. *Scilicet*—"for example." The poet now gives a specimen of that zealous contention for trifles which marks the character that is here condemned. *Ut* (=*quomodo*) *non, &c. elatrem?*—"how should I not have the best credit (i.e., be believed as well as you or any one else), and how should I not boldly bark out what (lit., really pleases me,) my sentiments really are?" This is the punctuation of Orelli. Jahn and others make *ut non, &c.—elatrem* depend upon *pretium aetas altera sordet*, and explain *ut non* as equivalent to *ea condicione ut non*—"on condition that I should not"—*et vere, &c.—elatrem*—"and that I should not boldly speak aloud what are my real sentiments."

18. *Pretium aetas altera sordet*—"another life is worthless, when purchased at such a price," i.e., I would reject with scorn another life upon such conditions.

19. *Ambigitur, &c.—plus*—"and pray what mighty matter is in dispute? Why, whether Castor or Dolichos knows more of his profession," i.e., whether Castor or Dolichos be the more expert gladiator. Cp. the Scholiast: *Castor et Dolichos erant illius temporis nobiles gladiatores.* For *Dolichos*, some MSS. give *Docilis*.

20. *Minuci—via*—Cp. the Scholiast:—*Minucia via est a porta Minucia, sive Trigemina, per Sabinos ad Brundisium.* It was constructed by Ti. Minucius Augurinus, who was consul B. C. 305.

21. *Quem, &c., nudat*—"the man whom ruinous licentiousness, whom headlong gambling strips of what he has." Cp. Persius, Sat. v. 57, *hunc alea decoquit, ille in venerem putris.* The poet now proceeds to enumerate those vices from which he who seeks the favour of the great and powerful should be free.

22. *Gloria, κενοδοξία,*—"vain glory," or "ostentation." Cp. Sat. i. 6, 23. *Supra vires*—"beyond his means."

23. *Argenti*—"of money." *Importuna*—"immoderate."

24. *Paupertatis pudor et fuga*—"a shame of, and aversion for narrow means," i.e., a dread of narrow means, and an anxious care to avoid them.

25. *Saepe decem vitiis instructior=saepe decies vitiosior*—"though not unfrequently ten times more vicious." Cp. Ars Poet., 365. *Odit, &c.—regit*—However vicious a man may be himself, he seldom or never wishes his dependants to become disreputable.

26. *Regit*—"gives him rules for his conduct." *Ac, veluti, &c.—Vult*—As an affectionate mother wishes her offspring to be wiser and better than herself, so does the patron his dependants.

28. *Et ait prope vera*—"and he says truly enough." *Prope*—Cp. Epist. i. 6. 1. *Meae—stultitiam patiuntur opes*—"my riches admit of some indulgence in folly." Riches cannot justify the commission of folly, though it may perhaps prevent the owner from getting into debt.

30. *Arcta, &c.—toga*—"a scanty gown becomes a prudent dependant." Cp. Epode 4, 8. *Comes* here designates a man who attaches himself to some rich and powerful patron. Cp. Sat. ii. 5, 77. The precept is general, and does not apply merely to dress, but to buildings, table, equipage, &c.

31. *Eutrapelus, &c.—pretiosa*—The poet, to show his contempt of riches, subjoins the story of Eutrapelus, who was accustomed to bestow on those whom he wished to injure, costly garments, that they might be gradually led away into habits of luxury and corruption. Eutrapelus (εὐτράπελος) "the rallier," was given to P. Volumnius, an acquaintance and an associate of M. Antonius, on account of his wit and pleasantry. Having forgotten to put his surname to a letter which he wrote to Cicero, the orator tells him that he fancied it came from Volumnius the senator, but was undeceived by the *Eutrapelia* (εὐτραπελία) the spirit and vivacity which it displayed. *Cuicunque=si cui comitum.*

32. *Dabat*—The imperfect implies that Eutrapelus was then dead. Cp. Sat. i. 3, 3. *Beatus enim jam* (*dixit Eutrapelus*), &c. "for now (said he), a happy fellow in his own eyes," &c.

35. *Officium*—"duty," to his patron. Cp. Epist. i. 17, 21. *Nummos alienos pascet*—"he will feed other people's money," i.e., he will enrich usurers and impoverish himself with their *anatocismus*. *Nummos alienos=aes alienum*—"debt." Cp. Persius, Sat. v. 149, *Quid petis? ut nummi, quos hic quincunce modesto Nutrieras, pergant avidos sudare deunces?* Doering treats *pascet* as if it were *pascetur*—"he will feed on other men's money," i.e., he will borrow money, and squander it in luxurious and riotous living. *Ad imum=ad extremum*—"at last."

36. *Thrax erit*—"he will turn gladiator." See Notes, Sat. ii. 6, 44. *Aut olitoris aget mercede caballum*—"or he will drive a gardener's horse for hire."

37. *Arcanum, &c.—ira*—"you will not at any time pry into a secret of his, and will keep close what is entrusted to you, though tried by wine and by resentment," i.e., and will let nothing be forced out of you either by wine or by anger at his conduct. *Illius*, refers to the wealthy patron.

38. *Vino tortus*—Cp. Ars Poet., 434.

39. *Tua—studia*—"your own diversions."

41. *Gratia, &c.—lyra*—"thus the friendship of the twin-brothers, Amphion and Zethus was broken, until the lyre, disliked by the latter, who was rugged in manners, became silent." Amphion and Zethus were sons of Jupiter and Antiope, and of different tempers. Amphion was fond of music, and Zethus delighted in flocks. Cp. Ode

iii. 11, 2; Propertius, iii. 15, 29, and Statius, x. 443. This produced continual disputes between them, until Amphion, for the sake of harmony, renounced music.

46. *Aetolis* alludes to the famous boar-hunt near Calydon, in Ætolia, in which Meleager so greatly distinguished himself. *Onerata plagis jumenta.*—Cp. Epode i, 6, 68.

47. *Et inhumanae, &c.—Camenae*—"and lay aside the peevishness of the unsocial muse," i.e., lay aside the peevish and morose habits which are superinduced by unsocial and secluded studies. *Senium*, which properly signifies the peevishness of age, is here taken in a general sense.

48. *Pariter*—"along with him." *Pulmenta laboribus empta*—"on the delicious fare purchased by your labours." See Notes, Sat. ii. 2, 20.

49. *Opus* alludes to the hunt.

52. *Adde, virilia quod speciosius arma, &c.=Adde, quod non est alius qui tractet virilia arma speciosius te. Speciosius* may be rendered "more gracefully," and refers, in some degree, to the public exhibition made of one's skill.

53. *Non est qui tractet*—"there is no one who handles." See Notes, Ode i. 1, 3. *Quo clamore coronae*—"with what acclamations from the surrounding spectators!" Cp. Ars Poet., 381.

54. *Sustineas*—Cp. Epist. ii. 1, 1. *Campestria*—"in the Campus Martius." Cp. Ars Poet., 379. *Saevam militiam*—Cp. Ode iii. 2, 2.

55. *Cantabrica bella*—Cp. Epist. i. 12, 26, and see Notes, Ode ii. 6, 2.

56. *Duce* alludes to Augustus. *Qui templis Parthorum signa refigit nunc*—"who is now taking down the Roman standards from the temples of the Parthians." See Notes, Ode iv. 15, 6; i. 26, 3; and iii. 5. Phraates restored the Roman standards B.C. 20, Augustus being in Bithynia, and Tiberius in Armenia, in the consulship of M. Appuleius and P. Silius Nerva. Horace was then entering his 46th year. This is understood to fix the date of this Epistle. *Refigit*—Cp. Ode i. 28, 14.

57. *Et si, &c.—armis*—"and, if any thing is wanting to universal empire, awards it to the Roman arms," i.e., to the prowess of the Romans, not, "to the Romans by the power of his arms." Cp. Ode ii. 18, 18. For *armis*, Bentley conjectures *arvis*.

58. *Ac, &c.—absis*—"and that you may not withdraw yourself from such diversions, and stand aloof without excuse." *Ac* is joined with *interdum*, and the intermediate words are parenthetic. *Incusabilis=incusabiliter.* For *absis*, Bentley conjectures *abstes*.

59. *Extra numerum modumque*=παρὰ τὸν ῥυθμὸν καὶ παρὰ μέλος—"out of number and measure," i.e., in violation of the rules and measures of a just behaviour. *Numerus* and *modus*, which are properly metrical terms, the former denoting the rhythm, the latter indicating the component feet, of a verse, are here figuratively applied to the harmony of behaviour and social intercourse which the poet is anxious to inculcate.

61. *Partitur lintres exercitus*—"your mock forces divide the little boats into two squadrons." Young Lollius, it appears, was accustomed to celebrate the victory at Actium, by a mock conflict on a lake in his paternal grounds. *Actia = Actiaca*—Cp. Epist. i. 12, 20.

62. *Per pueros*—The mock forces are composed of "boys," not of "slaves." *Refertur*—"is represented."

63. *Lacus Hadria*—"a lake serves for the Adriatic."

64. *Velox Victoria*—Victory was represented with wings to denote her fleeting character. See illustration at the end of Carm. Sec. *Fronde*, alludes to the laurel.

65. *Consentire, &c.—ludum*—"he who shall believe that you approve of his pursuits, will as an applauder praise your amusement, (lit., with both his thumbs,) without the least scruple." *Utroque pollice* is borrowed from the gladiatorial sports. See Notes, Epist. i. 1, 6.

67. *Protinus ut moneam*—"to proceed with my admonitions."

68. *Quid, &c.—dicas*—"what you say of any one, and to whom you say it." Cp. Sat. ii. 6, 46. Porphyrion and Bentley prefer making three statements of it: *quid dicas, de quo dicis, et cui dicas.*

69. *Percontatorem fugito*—"you shall shun one who is impertinently curious."

70. *Patulae=Semper patentes ad audiendum, curiosae*—Comm. Cruq. Cp. Epist i. 16, 26, and ii. 2, 105.

71. The figure is taken from an arrow. Cp. Ars Poet., 390.

72. *Non=Ne*—Cp. Sat. ii. 5, 91, and Ars Poet., 460. *Jecur*—The liver was regarded as the seat of the passions. See Notes, Ode i. 13, 4. *Ulceret*—Cp. Ode i. 13, 4, and 25, 13, and *jecur ulcerosum*, Sat. i. 9, 96. *Puerve=Vernave.*

73. *Marmoreum—limen* relates to the houses of the wealthy.

75. *Munere te parvo beet*—"gratify you by a trifling present," i.e., lay you under obligations by so trifling a present, when by forbearance you might get something greater. *Aut incommodus angat*—"or torment you by not complying with your wish."

76. *Etiam atque etiam adspice*—"consider again and again." *Adspice*=σκόπει καὶ εὐλαβοῦ.

77. *Aliena—peccata*—"another's faults," i.e., the failings of the person recommended.

78. *Quondam*—"sometimes." See Notes, Ode ii. 10, 18. *Tradimus*—"we recommend." Cp. Epist. i. 9, 3.

79. *Sua culpa*—"his own misconduct." *Tueri* (*eum*).

80. *Ut penitus notum—serves*—"that you may be able to save one whom you thoroughly know." Those who defend all are able to protect none. Some take *ut* for *sicut* or *quemadmodum*, and explains *serves* imperatively. Bentley conjectures *at*. *Si*

tentent (eum) crimina—"if false accusations assail him."

82. *Dente Theonino*—"with the tooth of calumny," lit., "with the tooth of Theon," who appears to have been noted for his slanderous propensities; but whether he was a freedman, who was dismissed by his patron with a *quadrans* to buy a rope to hang himself, as the Scholiast informs us, or some obscure poet of the day, is not known. *Circumroditur*—Cp. Sat. i. 4, 81. *Ecquid* =*nonne*.

86. *Dulcis, &c.* — *amici* — "to cultivate the friendship of the great seems delightful to those who have never made the trial." The pomp and splendour by which great men are surrounded, make us apt to think that their friendship is valuable; but a little experience will convince us of its uncertainty.

87. *Dum tua navis in alto est*—"while your vessel is on the deep," i.e., while you are enjoying the favour and friendship of the great.

88. *Hoc age, &c.—aura*—"look to this, lest the breeze change, and bear you back again," i e., lest the favour of the great be withdrawn. *Hoc age*—See Notes, Sat. ii. 3, 152.

89. *Oderunt hilarem tristes, &c.*—Men of unlike tempers and characters never harmonize. Those, therefore, who wish to gain the favour of the great must accommodate themselves to their patron's mode of thinking and acting.

90. *Sedatum (oderunt) celeres* — "the active hate one who is dilatory." *Agilem*, *δραστήριον*.

91. *Potores, &c.* — *Falerni* — "drinkers who tipple Falernian at midnight," is a parody on Epist. i. 14, 34. Bentley suspects it to be an interpolation, and Orelli inserts it within brackets, and considers *potores* or *potulenti* to be sufficiently implied in *porrecta pocula*. Some MSS. omit *bibuli, &c.* —*oderunt* altogether; for *bibuli*, some give *liquidi;* and one has *luce* for *nocte*. There does not appear to be any serious objection to the passage as it stands, if *bibuli*, the verbal adjective, is made to govern *Falerni*, and not taken as an epithet of *potores*, thus making "drinking drinkers." With a noun, denoting time, the meaning of *de* is to be determined by the context, and is sometimes *about*, *during*, or *immediately after*.

93. *Nocturnos—vapores*—"the fumes of wine at night," which cause headache. Cp. the French *les vapeurs*, and the Italian *i vapori*. For *vapores*, some MSS. gives *tepores*—"the heats," or "heating effects."

94. *Deme supercilio nubem* — "remove the cloud from your brow," i.e., dispel every appearance of sadness which darkens the countenance, as clouds obscure the face of heaven. *Plerumque*—"oftentimes." *Modestus*—"the formal man."

95. *Occupat obscuri speciem*—"wears the appearance of one that is reserved and close." *Acerbi*—"one that is morose."

96 *Inter cuncta* is not "above all," as some would have it; but "amid all your occupations," or "always." Cp. *inter haec* for *hoc tempore*. Horace, after giving Lollius precepts respecting the mode of life which he is to pursue with the great, endeavours to make him sensible that happiness does not necessarily consist in the favour of princes, but in the study of philosophy, and the restraint of his passions.

97. *Leniter*—"in tranquillity."

98. For *num—num* some MSS. gives *ne—ne;* and others *non—non*, or *nunc—nunc*. *Semper inops*—"that can never be satiated."

99. *Pavor, &c.—spes*—"the fear and hope of things indifferent." Cp. Epist. i. 6, 10. The *res mediocriter utiles*—"things middlingly expedient," are what Cicero (de Fin. iii. 16, 53) styles *quod sit indifferens cum aestimatione mediocri;* and the Stoics *ἀδιάφορα*, such as riches and honours, which are good or bad, according to the use that is made of them.

100. *Virtutem doctrina paret, naturane donet* — "whether instruction procures virtue, or nature bestows it," i.e., whether virtue is the result of precept or the gift of nature. Horace here alludes to the *εἰ διδακτὸν ἡ ἀρετή*, which is discussed by Socrates, and by Æschines, Socrat. Dial. i., and by Plato in his Menon.

101. *Quid te tibi reddat amicum*—"what may make you a friend to yourself," i.e., what may give rise to such habits of thinking and acting, as may make you pleased with yourself. Cp. Epist. i. 14. 1., where Horace speaks of his farm as capable of restoring him to himself.

102. *Quid pure tranquillet*—"what may bestow pure and unalloyed tranquillity."

103. *Secretum iter, et fallentis semita vitae*—"a retired route, and the path of an humble life," i.e., of a life that passes unnoticed by the world. *Fallentis* is here equivalent to *oculos hominum latentis*. Cp. Epist. i. 17, 10. The poet's design is not to make Lollius quit the court to enjoy retirement; but to remind him that though he should be unsuccessful in obtaining the favour of the great, he should not therefore despair of happiness, but only moderate his ambition.

104. *Digentia*—The Digentia, now the *Licenza*, was a stream formed by the Fons Bandusia, and running, near the poet's abode, through the territory of Mandela, now *Bandela*, a small Sabine village in the vicinity. See Notes, Epist. i. 10, 12.

105. *Bibit*—Cp. Ode ii. 2, 20. *Rugosus frigore pagus*—"a village wrinkled with cold," in consequence of its mountainous situation.

106. *Quid (me) sentire putas? quid credis, amice (me) precari?*

107. *Sit mihi, quod nunc est; etiam minus.*—Horace was so far from desiring more, that he could be even satisfied with less. He wanted to live for himself, cultivate his mind, and be freed from uncertainty. For *sit*, some MSS. give *et*, and others *ut*. *Quod nunc est (mihi)*=*quod nunc possideo*.

109. *Et provisae frugis in annum*—"and

of the productions of the earth laid up for the year," i.e., and of provisions for a year.

110. *Neu, &c.—horae*—"and let me not fluctuate in suspense as regards the hope of each uncertain hour," i.e., and let me not fluctuate between hope and fear for the uncertain events of the future. *Fluitem*=*fluctuem*—Cp. *natare*, Sat. ii. 7, 7.

111. *Sed satis, &c.—parabo*—For *sed*, some MSS. give *haec*. Horace distinguishes between the things we ought to hope for from the gods, and those which we are to expect from ourselves. Life and riches depend, according to the poet, upon the pleasure of Jove, but an equal mind upon our own exertions.

EPISTLE XIX.—This Epistle is a Satire on the poet's imitators and detractors; and addressed to his patron Mæcenas

The date of composition is uncertain. Franke conjectures B.C. 20.

1. *Prisco—Cratino*—See Notes, Sat. ii. 6, 61, and i. 4. 1. *Maecenas docte*—See Notes, Ode iii. 8, 5.

2. *Nulla, &c.—potoribus* is supposed to be a translation from the verses of Cratinus.

3. *Ut male, &c.—Camenae*—"ever since Bacchus ranked bards, seized with true poetic fury, among his Fauns and Satyrs, the sweet Muses have usually smelt of wine in the morning," i.e., genuine poets have always manifested an attachment to the juice of the grape. *Ut*=*ex quo*—Cp. Ode iv. 4, 42. *Male sanos*=*vesanos*.

4. *Adscripsit*—"enrolled," is a military term. Cp. Ode iii. 3, 35. *Liber*—See Notes, Ode i, 7, 22. *Satyris Faunisque poetas*—See Notes, Ode i. 1, 31, and 4, 11.

6. *Laudibus, &c.—Homerus*—"from his praises of wine, Homer is convicted of having been fond of it." Cp. Il. vi. 261, Ἀνδρὶ δὲ κεκμηῶτι μένος μέγα οἶνος ἀέξει, and such epithets as εὐήνορα, μελίφρονα, μενοεικέα. *Vini vinosus* (=φίλοινος ὤν)—Cp. Sat. ii. 2, 39; Epist. i. 18, 5, 89; and Ars Poet., 138.

7. *Ennius pater*—Ennius was one of the fathers of Roman song. *Potus*—"mellow with wine." *Ad arma—dicenda*—Ennius celebrated in his poem on the second Punic war the praises of the elder Africanus. See Notes, Ode iv. 8, 20, and Epist. ii. 1, 50.

8. *Forum, &c.—severis*—"the forum and the puteal of Libo I will give over to the abstemious; from the grave I will take away the power of song." The Forum was the great scene of Roman litigation, and the *puteal Libonis* the place of meeting for men of business. See Notes, Sat. ii. 6, 35. The cares and anxieties of life, the vexations of the law, and the disquieting pursuits of gain are thus consigned to the temperate.

9. *Siccis*—See Notes, Ode i. 18, 3. *Adimam*—Cp. Sat. ii. 3, 217.

10. *Hoc simul* (=*simul ac*) *edixi*—Horace here gives forth his edict in the style and tone of a Roman prætor, as in Sat. ii. 2, 51. Several MSS. give *edixit*, which Zeune applies to Ennius by prolepsis. Others would have it to refer to Cratinus, Bacchus, or Mæcenas. *Non cessavere, &c.—diurno*—Horace laughs at the folly of those who imagined that they would become poets by indulging in wine.

11. With the sound of this verse, compare Epist. i. 2, 12, and Ars Poet., 269. *Certare mero*—Cp. Ode iv. 1, 31. *Putere diurno* (*vino*)—"to stink (or smell offensively) of it during the day."

12. *Quid? &c.—Catonis?*—A person might just as soon think of attaining to the reputation of Cato Uticensis, by aping his peculiarities of dress and appearance as of becoming a poet by the mere quaffing of wine. *Si quis, &c.—Catonem*—"if any savage, by means of a stern countenance and a bare foot, and the weaver of a scanty toga, should affect to imitate Cato."

13. *Exiguaeque togae—textore* is a periphrasis for *exiguaque toga*. Cp. Epist. i. 18, 20. Comm. Cruq. suggests *exiguaque toga simulet textaque Catonem*. Anthon adopts the first part, and changes the second into *simuletque ex ore*.

15. *Rupit, &c.—habere*—"the emulous tongue of Timagenes caused Iarbitas to burst while he desired to be thought a man of wit, and strove to be regarded as eloquent." Timagenes was a rhetorician of Alexandria, taken captive by Gabinius, and sold to Faustus, the son of Sylla. He afterwards obtained his freedom, and was honoured with the favour of Augustus; but as he was much given to raillery, and hence nicknamed Parrhesiastes (Παῤῥησιάστης) he soon lost the good graces of his patron, and, being compelled to retire from Rome, ended his days at Tusculum, with Asinius Pollio. *Iarbitam*—Cordus, a native of Africa, who is here styled *Iarbita* ("the descendant of Iarbas," i.e., the Moor), from Iarbas, king of Mauretania, the fabled rival of Æneas, is said while endeavouring to equal the declamatory powers of Timagenes, to have spoken so loud *ut rumperet ilia*. Cp. Sat. i. 3, 136, and Virgil, Ecl. 7, 26.

17. *Decipit exemplar vitiis imitabile*—"an example easily imitated in its faults, is deceptive."

18. *Exsangue cuminum*—"the pale-making cumin." Pliny (Hist. Nat. xx. 14, 57) says it was reported that the disciples of Porcius Latro, a famous master of the art of speaking, who died at an advanced age in B.C. 2, drank an infusion of cumin seed, in the hope of acquiring that paleness which he had contracted by his studies.

19. *Servum* (=*servile*) *pecus*=θρέμματα ἀνδραποδώδη. *Ut—saepe*=*quam saepe*.

20. *Tumultus*—"commotions," about superiority.

21. *Libera, &c.—princeps (Latinorum Poetarum)*—"I was the first of Latin poets who (lit., put free steps) freely trod over an unoccupied district." *Libera* has reference to *servum* in line 19. *Vacuum*=*vacantem domino possessionem*, as the jurisconsults would say. Cp. Ode iii. 30, 13, *Dicar......princeps Aeolium carmen ad Italos deduxisse modos.*

22. *Non aliena (vestigia), &c.—pede*—"I trod not in the footsteps of others."

23. *Dux regit examen*—"as a leader rules a swarm of imitators." This holds true of more than bees and poetasters. *Parios—iambos*—"the Parian iambics;" i.e., the iambics of Archilochus, who was a native of Paros, and the inventor of this species of verse.

24. *Numeros, &c.—Lycamben*—"having imitated the metres and spirit of Archilochus; not his matter and his language that drove Lycambes to despair." See Notes, Epode 6, 13.

26. *Foliis—brevioribus*—"with a smaller crown," i.e., with less praise, not as some would have it, "with more fading bays," lit., "with shorter leaves." Horace justifies his imitation of Archilochus, by the example of Sappho and Alcæus. *Ornes*—Cp. Ode iv. 3, 6.

28. *Temperat, &c.—Alcaeus*—"the masculine Sappho tempers her effusions by the numbers of Archilochus; Alcæus tempers his." *Temperat* is here equivalent to *moderantur et componunt. Musam (suam). Pede*=*numeris.* Cp. Ode iv. 6, 35, and Ars Poet., 79. Sappho is styled *mascula* from the force and spirit of her poetry. See Notes, Ode ii. 13, 24.

29. *Alcaeus*—See Notes, Ode i. 32, 5. *Sed rebus et ordine dispar (est)*—"but he differs from him in his subjects, and in the arrangement of his measures." Alcæus employed some of the measures used by Archilochus, but arranged them with other kinds of verse.

30. *Nec socerum quaerit, &c.*, alludes to the story of Archilochus and Lycambes. *Atris*—Cp. Ode iii. 4, 17; i. 37, 27; and Epode 6, 15.

31. *Sponsae* refers to Neobule, the daughter of Lycambes. *Famoso carmine*—"by defamatory strains."

32. *Hunc ego, &c.—fidicen*—"this poet, never celebrated by any previous tongue, I the Roman lyrist first made known," i.e., I alone have dared to make this Alcæus known to Roman ears. *Hunc* refers especially to Alcæus as Catullus had imitated Sappho. Cp. Ode iv. 9, 3, and iii. 30, 13, &c. *Latinus—fidicen*—Cp. Ode iv. 3, 23, *Romanae fidicen Lyrae.*

33. *Immemorata*—"a new species of poetry," lit., "productions unmentioned before," i.e., by any Latin bard, refers to lyric verse. Although Horace does not expressly mention Sappho along with Archilochus and Alcæus, he imitated her as much, and esteemed her as highly, as he did them. Cp. Ode ii. 13, 24, &c.

34. *Ingenuis*—Cp. Sat. i. 10, 81-87. Orelli supposes it opposed to *grammaticas—tribus*, line 40, as these were *libertini.*

35. *Scire (si) velis. Ingratus*—"ungrateful," for not acknowledging in public the pleasure which the reading of our poet's works gave him in private. *Opuscula*—Cp. Epist. i. 4, 3.

36. *Premat*=*deprimat (ea)*—"disparages (or decries) them." Cp. Virgil, Æn. xi. 401. Doering would supply *invidia*, or take *premat* in the sense of *contemnat.*

37. *Ventosae*—See Notes on Epist. i. 8, 12. *Suffragia* is here equivalent to *gratiam or favorem. Venor*=θηρῶμαι—Cp. Epist. ii. 2, 103.

39. *Non ego, &c.—dignor*—"I, the hearer and defender (lit., avenger) of noble writers, do not deign to go around among the tribes and stages of the Grammarians." It was then customary at Rome, for some who aspired to the reputation of superior learning, to open a kind of school or auditory for reading and criticising the works of living authors. The poet contemptuously insinuates that their favour might easily be obtained by canvassing, suppers, and old clothes. Cp. Sat. i. 4, 73. *Nobilium scriptorum*—Such as Pollio, Virgil, Varius, Tibullus, Fundanius, &c., and opposed to *grammaticas tribus.* Several take *nobilium* ironically, and apply *scriptorum* either to the poetasters or their compositions. Lambinus, Bentley, and others, understand *ultor* here to mean one who retaliates or revenges by inflicting recitations in return, as in Juvenal, Sat. i. 1, *Semper ego auditor tantum? nunquamne reponam, Vexatus toties rauci Theseide Codri.* It seems scarcely, however, in keeping with the context to make the poet represent his own recitations as an infliction on his noble auditors, and it would certainly be outrageous to make him speak of theirs as a punishment to him. Cp. Ode ii. 1.

40. *Pulpita*—The stages, or elevated chairs, from which the recitations above referred to were made.

41. *Hinc illae lacrimae*—A proverbial expression, borrowed from the Andria of Terence, i. 1. 91, and there used in its natural meaning, but here equivalent to "Hence all this spite and malice." *Spissis indigna theatris*—"unworthy of (lit., crowded theatres) your crowded audiences." Cp. Epist. ii. 1, 60, and Ars Poet., 205.

42. *Et nugis addere pondus*—"and to give importance to trifles."

43. *Rides, ait*—"you are laughing at us, says one of these grammarians." *Jovis*, refers to Augustus. Cp. Sat. ii. 6, 52, and see Notes, Ode i. 12, 51.

44. *Manare*—This verb is here construed with the accusative, in the sense of *emittere* or *exsudare*, as in Ovid, Met. vi. 312.

45. *Tibi pulcher*—"fair in your own eyes," i.e., extremely well pleased with yourself. *Ad haec, &c.—formido*—"at these words I am afraid to turn up my nostrils," lest I should be beaten. Cp. Sat. i. 6, 5, and ii. 8, 64.

46. *Luctantis*—"of my antagonist." The

metaphor refers rather to a wrestler than a gladiator.

47. *Iste locus*—"that place," where you propose me to recite. *Et diludia posco*—"and I ask for an intermission (or a respite)." *Diludia* denotes an intermission from fighting at the public games. Horace pleasantly begs that he may have time allowed him to correct his verses, before he mounts the stage and makes a public exhibition of his powers.

48. *Ludus, &c.—bellum*—Sport often ends in earnest. *Genuit*—The aorist, is equivalent to *gignere solet.*

EPISTLE XX.—This allegorical address to his book is apparently an epilogue to the First Book of Epistles. The poet speaks to it as a prudent guardian to a wayward damsel or favourite slave, who was determined to see the world in spite of his remonstrances. He warns it that it need not expect to return to him; but to be either dishonoured and confined in obscurity at Rome, or, if popular during the bloom of youth, to be afterwards either shipped to Africa or Spain, or condemned at home to teach children their letters; and he concludes by telling it the description which it is to give of him, should it ever have an opportunity of doing so.

Written probably in 20, B.C. See note on line 27.

1. *Vertumnum Janumque*—Near the temples of Vertumnus (Notes, Sat. ii. 7, 14) and Janus (Notes, Epist. i. 1, 54) were porticoes for the sale of books. See Notes, Sat. i. 4, 71. *Spectare*—"to look wistfully at."

2. *Scilicet* is ironical. *Prostes*—"you may be exposed for sale." There is, as Baxter observes, a *dilogia*, or double meaning, in *prostes*, *pumice*, *claves*, *sigilla*, *&c.* *Sosiorum pumice mundus*—"smoothed by the pumice of the Sosii." See Notes, Epode 14, 8. Pumice stone was also used in beautifying the skin. Cp. Ovid, Ars Am., i 506. The Sosii Senecciones were a Plebeian family, well known in Rome, two brothers of which distinguished themselves as booksellers. Cp. Ars Poet., 345. C. Sosius was consul B.C. 22.

3. *Odisti claves, et grata sigilla pudico*—The lids of the *capsae* and *scrinia* (Notes, Sat. i. 4, 21,) were frequently locked, and the apartments of women, particularly in Greece, were even sealed. This restraint, according to Horace, was liked by the chaste.

4. *Paucis*—Cp. Sat. i. 4, 73. *Communia* (*loca*)—"public places," i.e., the public shops, where it would be seen and handled by many

5. *Non ita nutritus* (*es*)—"you were not reared with this view." *Fuge, quo descendere gestis.* The Roman forum was in the valley between the Capitoline and Palatine hills.

6. *Miser*, refers to the consequences of its own rashness.

8. *In breve te cogi*—"that you are squeezed into small compass," to be put out of the way when not required. *Plenus*—"satiated." Cp. Epist. ii. 1, 100, and Sat. ii. 2, 43. *Amator* here designates the passionate reader who will throw it aside after his curiosity is satisfied.

9. *Quod si non odio* (*tui*) *peccantis desipit augur*—"but if your augur (or prophet) is not deprived of his better judgment by indignation at your folly," i.e., if the anger which I now feel at your rash and foolish conduct, does not so influence my mind as to disqualify me from foreseeing and predicting the truth.

10. *Donec te deserat aetas*—"until youth leave you," i.e., as long as you retain the charms of novelty.

11. *Sordescere*—"to become soiled." Cp. Sat. i. 4, 72, and Epist. i. 11, 4.

12. *Tineas pasces*—Cp. Sat. ii. 3, 119. *Taciturnus*—A book without a reader is, as it were, compelled to remain silent.

13. *Aut fugies Uticam, aut vinctus mitteris Ilerdam*—Utica and Ilerda are here put for distant places. The former was in the vicinity of ancient Carthage; the latter, now *Lerida*, was a city of Spain, the capital of the Ilergetes, near the foot of the Pyrenees. Books that were antiquated at Rome were fashionable in the Provinces. Cp. Ars Poet., 345. For *vinctus*—"bound," or "tied up in a bundle," some MSS. give *unctus*—"greasy," or "dirty."

14. *Ut, &c.—iratus*—"like the man who, in a fit of passion, pushed his refractory ass over a precipice," rather than be bothered with keeping it on the road.

16. *Quis, &c.—laboret*—Cp. Ars Poet., 467.

17. *Hoc, &c.—senectus*—The poet here pretends to regard as a misfortune, what would be in reality an honour. Cp. Sat. i, 10, 75, and ii. 1, 71. This prediction was fulfilled. Cp. Juvenal, vii. 226, *Stabant pueri, cum totus decolor esset Flaccus et haereret nigro fuligo Maroni.*

18. *Occupet*—"shall seize you." *Extremis in vicis*—"in the outskirts of the city," where the teachers of the young resided from motives of economy. *Balba*—Cp. Epist. ii. 1, 126

19. *Sol tepidus*—Cp. Sat. i. 4, 30. *Aures* =*auditores.* This line is to be connected with what follows, not with what goes before, as is frequently done. It seems to have been fashionable at Rome to read new works in public as well as in private, in the afternoon, after the business of the day was over. Cp. Martial, x. 19, 18, and iv. 8, 7, *Hora libellorum decima est, Eupheme, meorum.*

20. *Me libertino natum patre, &c.*—Cp. Sat i. 6, 45.

21. *Majores pennas nido extendisse*—"spread out my wings beyond my nest," is a proverbial form of expression, to

denote that he had raised himself, by his own efforts, above his birth and condition. Cp. Epist ii. 2, 50.

22. *Addas (tantum)*.

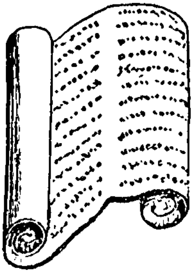
23. *Primis urbis*, particularly Augustus and Mæcenas. Cp. Sat ii. 1, 75, &c., and Epist. i. 17, 35. *Belli*—The poet served as a military tribune under Brutus and Cassius. See Notes, Ode ii. 7, 2. The construction is, *me belli domique placuisse primis (viris) Urbis (=Romae)*.

24. *Exigui*—Cp. Sat. ii. 3, 308. *Praecanum*—"grey before my time," is the explanation of the Scholiast. Cp Ode ii. 11, 15. The poet was probably now in his forty-fifth year. Some would have it to mean "*Valde canum*," as *praecelsus, praecrassus, praegravis, praerapidus*, &c. *Solibus aptum*—"fond of basking in the sun"

25. *Irasci celerem, tamen ut placabilis essem*—"of a hasty temper, yet so as easy to be appeased." Cp. Ode iii. 9, 3.

27. *Quater undenos — Decembres=annos quadraginta quatuor*. Cp. Ode ii. 4, 23 Horace was born at Venusia, on the 8th of December, B.C. 65, in the consulship of L. Aurelius Cotta and L. Manlius Torquatus. From this period to the consulship of M. Lollius and Q. Æmilius Lepidus, B.C. 21, there was an interval of forty-four years. This Epistle was probably written in the following year, along with several of those in this Book. It may have been later, though it is difficult to state any good reason why the poet should specify this year in preference to others unless to designate his age last birth day.

28. *Collegam Lepidum quo duxit Lollius anno*—"in the year that Lollius introduced Lepidus as his colleague." According to Dion Cassius (LIV. 6), Lollius, to whom the 9th Ode of the 4th Book is addressed, was elected sole consul for the commencement of B C. 21, it being understood that Augustus, who was then in Sicily, would become his colleague. Augustus, however, having declined the honour, Q. Æmilius Lepidus and L. Silanus became candidates for the vacant office. The former was elected after a keen contest, chiefly, it is believed, through the influence of Lollius, and hence the use of *duxit*, probably with allusion to the phrase *ducere uxorem*. Doering conjectures *dixit*.



[ROMAN BOOK.]

For specimens of their Book-cases, see Notes, Sat. i. 4, 22, and Epist. ii. 1, 113.

[Augustus—*Museum Florentinum.*]

BOOK II.

EPISTLE I.—The remaining Epistles are on poets and poetry. This one is addressed to Augustus, and according to Suetonius, in his life of Horace, it is a reply to the following complaint on the part of the Emperor: *Irasci me tibi scito, quod non in plerisque ejusmodi scriptis mecum potissimum loquaris. An vereris ne apud posteros tibi infame sit, quod familiaris nobis esse?*

After a short eulogium on the government of Augustus, Horace proceeds to criticise the ancient poets of Greece and Rome, deprecating the partiality of his countrymen for ancient poetry, merely because it is ancient. While he praises poetry, and attempts a sketch of its history among the Romans, he disclaims all desire to shine in tragedy or comedy, and pleads in behalf of those who write for readers rather than spectators; commends Augustus for patronising Virgil and Varius; and concludes by alleging his incapacity as an excuse for not having made the splendid achievements of the Emperor the subject of his song. Supposed to have been written in B.C. 10, two years before the poet's death.

1. *Cum—sustineas*—"seeing you support (or uphold) the weight of." *Negotia*—"occupations," here regarded as an *onus*. *Solus*—"alone," as if he had not assumed all the great offices of state, but had had them thrust upon him.

2. *Res Italas*—Cp. Ode iv. 15, 13, &c. *Armis tuteris*—Cp. Ode iv. 14, 43. *Moribus ornes*—Cp. Ode iv. 5, 21, &c., and 15, 9, &c. For *moribus*, Bentley conjectures *moenibus* in the sense *aedificiis magnificis*, which is without authority. *Leges* and *mores* are similarly connected in Ode iii. 24. 25, and iv. 5, 22.

3. *Legibus emendes*—In this and the two preceding phrases are included all the benefits which a good ruler is able to confer on his subjects, except rewarding "those who do well."

4. *Longo sermone=longa epistola.* Since this is one of the poet's longest letters, some would have these words to refer merely to the introduction, as if they had never heard any who were going to say "only a few words," make long speeches. *Morer*—"I should take up." Cp. Epist. i. 13, 17. *Caesar* concludes the introduction.

5. Romulus, Bacchus, Castor, Pollux, and Hercules were not deified till after their death, on account of the envy of their contemporaries. Cp. Ode iii. 3, 16. Augustus was greater than these, as he received divine honours in the provinces during his lifetime. Horace highly approves of this, but laments that poets should have to die before they could be admired at Rome.

6. *Templa* here refers to earth, not to heaven. *Recepti* (*sunt ab hominibus*).

7. *Dum—colunt*, &c., are to be connected with *plorovere*. *Colunt*—"they civilize." This is generally understood to refer to

Augustus assigning colonies to his veteran soldiers.

8. *Agros assignant*—"assign fixed settlements."

10. *Diram qui contudit hydram*—Hercules, the conqueror of the Lernean hydra. *Diram*—Cp. Ode iv. 4, 61, &c. *Contudit*—"crushed," with his club (ῥοπάλον).

11. *Fatali—labore*—"by his fated labours," i.e., the labours imposed on him by fate, through the dexterity of Juno's procuring the prior birth of Eurystheus. *Portenta*—"monsters." Cp. Ode i 22, 13.

12. *Comperit, &c.—domari*—"found that envy is overcome only by his (lit., last end) death," i e., Hercules, the conqueror of unheard of monsters, had to die before he conquered envy. Cp. Ode iii. 24, 31.

13. (*Is*) *urit* (*eas*) *enim, &c.—positas*—"for he who (lit., out weighs) depresses by his superiority (lit., arts placed beneath him) inferior artists, burns them with envy by his brilliancy," i.e., he whose superiority is oppressive to inferior minds, excites envy and causes dislike by his pre-eminence. *Artes* is here equivalent in effect to *artifices*. *Urit*—Cp. Ode i. 19, 5. The context there implies love, here envy. *Praegravat*—Cp. Sat. ii. 2, 78. Many have censured the mixture of metaphors, though it is difficult to see any incongruity between weighing down and burning. *Urit* for *uritur* is inadmissible.

14. *Exstinctus*—"when dead," lit., "when his light is put out," with reference to *fulgore*.

15. *Praesenti tibi*—See Note on line 5, and compare Ode iii. 5, 3, and 24, 31 *Maturos*—"timely," i e., conferred before, not after death. *Honores*—"divine honours." Cp. Ode iv. 5, 31, &c.

16. *Jurandasque, &c.—aras*—"and we raise altars (lit., to be sworn at) where men are to swear by your name." It was customary to touch the altar when taking a solemn oath. For *nomen*, some MSS. give *numen*. Cp. Ode iv. 5, 33.

17. *Nil oriturum, &c.*—Cp. Ode iv. 2, 37.

18. *In uno*—"in one thing alone," namely, in preferring you to every ot er.

20. *Cetera* is equivalent to *ceteros*. *Simili ratione modoque*—"by the same rule and in the same manner." Cp. Sat. ii. 3, 266, 271.

21. *Terris, &c—defuncta*—"removed from earth, and having completed the allotted period of their existence," i.e., dead and gone, refers to *scripta* for *scriptores*.

23. *Sic fautor veterum* (*scriptorum*)—"such favourers of antiquity," i.e., such strenuous advocates for the productions of earlier days. *Tabulas peccare vetantes*—"the tables forbidding to transgress," i.e., the XII tables.

24. *Quas bis quinque viri sanxerunt*—"which the Decemviri enacted," when authorized by the people to compile a code of laws, B C. 456.

25. Before *Gabiis* supply *cum*. Cp. Ode iii. 25, 2. *Gabiis*=*Gabinis*—See Notes, Epist i. 11, 7. The treaty between Tarquinius Superbus and the people of Gabii was preserved in the temple of Sancus, written on the hide of the bull which was sacrificed at its ratification. Cp. Livy, i. 53, &c. *Rigidis*—Cicero (Vat 15) styles the Sabines *severissimos homines*. See also Notes, Epode 2, 41. *Aequata*—"made on equal terms." *Sabinis*—This may refer both to the treaty between Romulus and Tatius, and to the one between Tullus Hostilius and the Sabines. Cp. Livy, i. 13, and i. 17, 2.

26. *Pontificum libros*—These may include the Ritual Books, Indigitamenta, and the Annales Maximi. *Annosa volumina vatum*—"the aged books of the prophets," such as those of Cn. Marcius, which were preserved in the capitol along with those of the Cumæan sibyl. Cp. Livy, xxv. 12.

27. *Dictitet*—"maintain," lit., "say frequently." *Albano—Monte*—The Alban Mount (*Monte Cavo*) had the city of Alba Longa on its slope, and was about twenty miles from Rome. It is here satirically represented as the Parnassus and Helicon of the old Roman poets, being sacred to Jupiter Latialis, and connected with the nymph Egeria, from whom Numa pretended to have derived his instructions.

28. *Si, quia, &c.—loquamur*—"if, because all the most ancient works of the Greeks are even the best, the Roman writers are to be weighed in the same balance, there is no need of our saying much on the subject," i e., it is in vain to say anything farther. *Antiquissima* may refer to Homer and Archilochus.

30. *Trutina*—See Notes, Sat. i. 3, 73.

31. *Nil, &c.—duri*—"there is nothing hard within an olive berry, there is nothing hard without in a walnut," i.e., we may as well maintain that an olive has no stone, and a walnut no shell, as assert that the oldest Roman poets are better than the modern, merely because it happens that the oldest Greek poets are so. Orelli regards this as a complex enthymeme rather than a proverb. Bentley conjectures *olea* for *oleam* so as to make *intra* an adv. as well as *extra*.

32. *Venimus, &c.—unctis*—"we have reached the summit of prosperity, therefore, we paint, and play upon the harp, and wrestle more skilfully than the anointed Greeks," i e., or we may as well hold that because we are more powerful than the Greeks, we are, therefore, more skilful than they are in painting, music, and wrestling, which is certainly not the case.

33. *Unctis*—The ancient Greeks anointed their body with oil, previous to engaging in gymnastic exercises.

34. *Si, &c.—annus*—"if length of time makes poems better, as it does wine, I should like to know how many years will claim a value for writings." The poet, for the sake of argument, concedes the point, and has recourse to the "Reductio ad absurdum," to show the fallacy of the reasoning.

35. *Arroget*—Cp. Ode iv. 14, 39, and *arrogatio*.

36. *Decidit* is equivalent to *mortuus est*, and has reference to the falling of leaves. Cp. Ode iv. 7, 14.

38. *Excludat jurgia finis*—"let some fixed period exclude all possibility of dispute."

39. *Est vetus atque probus, centum qui perficit annos.* Horace here dexterously supposes a definite answer given to an indefinite question. The answer to Horace's question, is supposed to be given by some admirer of the ancients.

40. *Minor (natu)*—"later."

42. *An quos*=*an inter eos quos.*

43. *Honeste*—"fairly."

45. *Utor permisso, &c.*—*accrvi*—"I avail myself of this concession, and pluck away the years by little and little, as I would the hairs of a horse's tail; and first, I take away one, and then again I take away another, until he who has recourse to annals, and estimates merit by years, and admires nothing but what Libitina has consecrated, falls to the ground, being overreached on the principle of the sinking heap," i.e., the principle by which the heap keeps steadily diminishing. By this destructive *Sorites* (Σωρίτης, from σωρὸς, a heap,) the poet wishes to prove that merit cannot be estimated by years. He is supposed to refer to the story told by Plutarch of Sertorius, (Sert. 16,) who, being desirous to combine amusement with instruction, and convince his soldiers that union is strength, and perseverance more powerful than force, ordered a tall, strong man to pull the slender tail from a feeble old horse, while he set a feeble old man to pick out the bushy tail of a big strong horse, hair by hair. The latter found his task easy; the former had to give it up in despair, after being laughed at.

46. *Paulatim vello, et demo unum, demo et item unum.*—With *vello* supply *annos*, and with each *unum*, supply *annum*. For *et item*, some MSS. give *itidem*, *etiam*, or *iterum*.

47. *Cadat*—As if he had been standing on the heap, until the removal of its component parts, one after another, brings him eventually to the ground. *Elusus* refers technically to a defeated gladiator.

48. *Fastos (consulares).* *Virtutem (poeticam).*

49. *Nisi quod Libitina sacravit* designates the works of those who have been consigned to the tomb. See Notes, Sat. ii. 6, 19.

50. *Ennius, &c.*—*Pythagorea*—"Ennius, both learned and spirited, and a second Homer, as critics say, seems to care but little what becomes of his boastful promises and his Pythagorean dreams," seeing posterity, in their blind admiration, have made him all that he professed to be, i.e., a second Homer. The poet, from line 50 to 59, gives a detail of the judgments of his contemporaries upon the most celebrated of the old Roman poets. *Ennius*—See Notes, Epist. i. 19, 7. Horace begins with Ennius, as Ennius was reputed to be to Roman poetry (*alter Homerus*,) what Homer was to Greek.

52. Ennius, at the commencement of his Annals, professed that Homer had appeared to him in a dream, and intimated that his spirit had come out of a peacock that it might animate him to celebrate the achievements of the Romans. *Pythagorea* implies that Ennius was an adherent of the Pythagorean system of philosophy. Cp. Persius, Sat. vi. 10, *Cor jubet hoc Enni, postquam destertuit esse Maeonides, Quintus pavone ex Pythagoreo.*

53. *Naevius, &c.*—*(ut) recens?*—"is not Nævius in our hands, and does he not adhere to our memories almost as a late writer?" i.e., is not Nævius, though an older and harsher writer than Ennius, in every body's hands, and as fresh in their memories almost as if he were one of their contemporaries? Cn. Nævius, probably a Campanian, produced his first play at Rome in 235. Besides tragedies and comedies, he wrote a poem on the first Punic war, and died in exile at Utica in 204 B.C.

55. *Ambigitur quoties*—"as often as a debate arises," i.e., among the critics of the day, respecting the merits of old dramatic poets. *Prior*=*praestanior.* *Aufert Pacuvius docti famam senis (poetae) Accius alti*—"Pacuvius bears away the character of the learned old poet, Accius of the sublime." *Senis* is applicable to both. *Pacuvius*—M. Pacuvius, a tragic poet, son of Ennius's sister, born at Brundusium, B.C. 220, and the friend of C. Lælius. He produced his last play at Rome, in his eightieth year, and died at Tarentum, after having nearly completed his ninetieth. *Docti*—"learned," in the Greek poets. *Accius*—L. Accius (or Attius), born B.C. 170, and lived till he saw C. Julius Cæsar Vopiscus, who was put to death in 87. Besides tragedies, he wrote *Libri Didascalion.* Cp. Sat. i. 10, 53, and Ars Poet., 258, &c.

57. *Dicitur, &c.*—*Menandro*—"the gown of Afranius is said to have fitted Menander" =*Dicitur Afrani togam conventuram fuisse Menandro*—"it is said that the gown of Afranius would have fitted Menander," i.e., the Roman Afranius is as great a poet as the Greek Menander. *Afrani*—L. Afranius, a Roman comic poet, flourished about 94 B.C. The names and fragments of more than 40 of his dramas remain. Their immoral tendency is censured by Quintilian (x. 1, 100). *Toga*—Latin comic pieces, (*comoediae* or *fabulae,*) descriptive of Roman manners, and played in Roman dresses, were styled *togatae*; those on Greek manners, and played in Greek dresses, *palliatae.* *Menandro*—Menander, the most distinguished poet of the new comedy at Athens, was born in 342, and died in 291 B.C. He wrote above 100 plays, and appears to have been studied by Horace. See Notes, Sat. ii. 3, 11.

58. *Plautus, &c.*—*Epicharmi*—"Plautus to hurry onward after the pattern of the Sicilian Epicharmus" *Plautus*—T. Maccius Plautus, the most celebrated of the

Roman comic poets, was born at Sarsina in Umbria, about 254, came to Rome at an early age, and died in 184 B.C., when Terence was nine years of age. He is said to have written more than 100 plays, 20 of which are extant. *Properare* is understood to indicate the liveliness of his style, and the rapidity with which his incidents hasten to the catastrophe. Cp Ars Poet., 148. *Epicharmi* — Epicharmus, though born in Cos, about B C. 540, is here styled *Siculus*, as he passed the most of his life in Sicily, first at Megara, and, after its destruction in 484, at Syracuse, where he was patronized by Gelon and his successor Hiero. He was the chief comic poet among the Dorians, a pupil of Pythagoras, and the contemporary of Pindar and Æschylus, &c. He is said to have died at the age of 90 or 97, and composed 52 plays, of which the titles of 35 are extant. How far the present judgment of the critics is deserved can scarcely be determined, as only a few fragments of his works have been preserved.

59. *Vincere Caecilius gravitate, Terentius arte*—"Cæcilius to excel in dignity, Terence in skill." *Caecilius*—C. Cæcilius Statius, a Roman comic poet, an Insubrian Gaul, a native of Mediolanum (*Milan*), by birth a slave, and an intimate friend of Ennius. His servile name was Statius, which seems to have been converted into a *cognomen* after he obtained his freedom. He was classed by his countrymen along with Plautus and Terence, and by Cicero placed at the head of his own department. The names of some 40 of his dramas have been preserved, all of which appear to have been *palliatae*. He died in 168, the year after Ennius, and two years before the representation of the *Andria*, which had been submitted to his judgment by the Ædiles, at the request of the author, and had received his commendation. *Terentius* — P. Terentius Afer was born at Carthage in 195, and died in Arcadia in 159 B O. He was by birth or purchase the slave of P. Terentius Lucanus, a Roman Senator. His servile name was Publius or Publipor, and on his manumission he assumed, as usual, the name of his master. He is the only one of the Roman comic poets, except Plautus, of whose works more than fragments have been preserved. Six of his plays remain, all *palliatae*, and said to have been founded principally on those of Menander. His chief patrons were Lælius and the younger Scipio. He subsequently visited Greece, and translated 108 of Menander's comedies. It is said that these were lost at sea on their way to Italy, and that grief for their loss occasioned their author's death. He is celebrated for the purity of his style, the elegance of his language, and skill in the construction of his plots.

60. *Ediscit*—"gets by heart." *Arcto stipata theatro*—"crammed in the too narrow theatre." Though large in itself, the theatre was too confined for the immense crowds that flocked to witness the representation of his plays.

62. *Livi*—Livius Andronicus, the earliest Roman dramatist, was a Greek, and probably born at Tarentum, the year before Ennius. He was one of the prisoners taken by the Romans during their wars in Southern Italy, and became the slave of C. (or M.) Livius Salinator. He instructed the children of his master, and on his manumission assumed the name of Livius. Besides tragedies and comedies, he wrote a Latin Odyssey in Saturnian verse and hymns. The names and a few fragments of the dramas have been preserved; the rest have perished. Cicero (Brutus 18, 71) says they were not worthy of a second reading. His first play was acted in 240, and he is said to have died in 221 B.C.

63. Horace admits the reasonable pretensions of the ancient writers to admiration, if allowance is made for their "*obsolete language, rude and barbarous construction*, and *slovenly composition*."

66. *Nimis antique* (=ἀρχαϊκῶς)—"in too obsolete a manner." *Pleraque*=*permulta* rather than *plurima*. *Dure*—"in a rude and barbarous way."

67. *Ignave*—"with a slovenly air," or "feebly."

68. *Mecum facit*—"agrees (lit., acts) with me." *Jove judicat aequo (sibi)*—"judges under the influence of just Jupiter," i.e., fairly. As men were understood to derive their knowledge from the deity; they were said to judge *well*, when Jupiter was propitious to them; *ill*, when contrary. Cp. Sat. ii. 3, 8.

69. *Non equidem, &c.—reor*=*non equidem insector carmina Livi reorque (ea) esse delenda. Insector* — "inveigh against." *Delenda* may refer to palimpsests. See Notes, Sat. ii. 3, 2.

70. *Plagosum* — "flogging." Orbilius was an old soldier, and apparently a strict disciplinarian.

71. *Orbilium*—Orbilius Pupillus, a native of Beneventum, after receiving a good education, was, in consequence of the death of his parents, obliged to become an *apparitor*, or servant of the magistrates. He subsequently served as a soldier in Macedonia, and returned to open a school in his native town. He removed to Rome in the fiftieth year of his age, B C. 63, in the consulship of Cicero. As Horace was born in 65, Orbilius was probably above 60 when the poet became his pupil—an age before which all teachers ought to be able to retire on a competency. He lived till nearly a hundred years, and appears to have acted on thoroughly independent principles. He wrote a book which Suetonius (de Illustr. Gramm. 9, 19,) calls *Perialogus*; Oudendorp, *Paedagogus*, and Ernesti, *Periautalogus*. He left a son, Orbilius, who continued the profession—a practice, which the inadequate remuneration of teachers renders rather uncommon in our own day. A statue was erected to his memory in the capital of Beneventum. *Dictare*—See Notes, Sat. i. 10, 75, and Epist. i. 18, 13.

72. *Exactis minimum distantia*—"very little removed from perfection." *Exactis*= ἐξειργασμένοις or διηκριβωμένοις, is properly applied to polished marble statues.

73 *Inter quae* (*carmina Livi*). *Verbum emicuit si forte decorum*—"if any happy expression has chanced to shine forth," i.e., has happened unexpectedly to arrest the attention.

75. *Injuste totum ducit* (*secum*) *venditque poëma*—"it unjustly carries along with it, and procures the sale of the whole poem." *Vendit*—Cp. Juvenal. Sat. vii. 135, *purpura vendit causidicum, vendunt amethystina.* Bentley prefers *venit*, i.e., *emitur*, on the authority of one MS., and explains *ducit* by *decipit emptorem*, as in Sat. i. 2, 88.

76. *Crasse*—Cp. *Crassa Minerva*, Sat. ii. 2. 3, the metaphor being taken "*a lanificio.*"

77. *Illepideve*—Some MSS. give *illepideque. Illepide*=ἀχαρίστως.

78. *Veniam*—"indulgence." *Honorem* =*summum applausum.*

79. *Recte, &c.*—*dubitem*—"were I to doubt, whether Atta's drama moves amid the saffron and the flowers of the stage in a proper manner or not." *Attae*—Titus Quintius Atta, a Roman poet, of whom little is known, except that he died at Rome in B.C., 78, and was buried at the second milestone on the Praenestine road, and received the surname of Atta from a lameness, which gave him the appearance of a man walking on tip-toe. It is supposed that Horace here alludes to this personal deformity, and means to insinuate that the plays of Atta were as lame as their author. The Roman stage was sprinkled with perfumed waters, and sometimes strewed with flowers. *Crocum*—See Notes, Sat. ii. 4, 68. This passage shows the high reputation in which the dramas of Atta were held by the contemporaries of Horace. His comedies were *togatae tabernariae.*

81. *Patres* is here equivalent to *seniores.* Cp. line 85.

82. *Quae, &c.*—*egit*—"which the dignified Æsopus, which the skilful Roscius have performed." Claudius Æsopus and Q. Roscius were two distinguished actors of the day, the former tragic, and the latter comic. Cicero mentions both, but particularly the latter, who attained to such eminence in the histrionic art that his name became proverbial; and an individual that excelled in any profession was styled a Roscius.

84. *Minoribus* is here equivalent to *junioribus.*

85. *Perdenda*—"deserving only of being destroyed."

86. *Saliare Numae carmen*—There were two colleges of Salii, each consisting of twelve priests. The Palatini, founded by Numa on the Palatine, in honour of Mars Gradivus, to take charge of the sacred *ancilia* (Notes, Ode i. 36, 12, and iii. 5, 10), marched through the city every year in the beginning of March, dancing sacred war dances, and chanting hymns called *axamenta*, which, according to Quintilian (i. 6, 40), were not in his time very intelligible even to the priests. The other was instituted by Tullus Hostilius on the Quirinal, for the service of Quirinus, and styled *Agonales, Agonenses*, or *Collini.*

87. *Mecum* = *ut ego sum.* *Scire*—"to understand."

88. *Ingeniis*—*sepultis*—"buried geniuses." i.e., the productions of authors buried in oblivion.

89. *Nostra* (*carmina*)—"the writings of our own day." *Lividus*—"out of envy." Cp. Ovid, ex Ponto iii. 3, 73, *Scripta placent a morte fere, quia laedere Livor et inviso carpere dente solet.*

90. Admitting the perfection of the Greeks, the poet triumphantly asks how their models could ever have been preserved for public use, if they had been as averse to novelties as the Romans. The question implies the censure of his countrymen for their illiberal treatment of modern authors.

92. *Teretique* (*manibus*)—"and thumb over." *Viritim*—"man by man." *Publicus usus* (=*ususfructus*)—"public use," is here personified for "the reading public."

93. *Positis, &c.*—*coepit*—Cp. Virgil, Æn. i. 291, *Aspera tum positis mitescent saecula bellis.* *Nugari*—"to amuse herself," lit., "to trifle." After the Persian invasion, literature and the arts of painting, sculpture, music, and gymnastic exercises, made rapid progress at Athens, particularly during the administration of Pericles. These are *nugae*, in opposition to *bella.*

94. *Et in vitium fortuna labier aequa*—"and, from the influence of prosperity, to glide into corruption," i.e., to abandon the strict moral discipline of earlier days, and thereby expose themselves to become the prey of the Macedonians. *Labier*, the antiquated form of *labi*—Cp. Sat. i. 2, 35; ii. 8, 67; and Epist. ii. 2, 148, 151. *Aequa* is here equivalent to *secunda.*

95. "She burned with desires sometimes for wrestlers, sometimes for horses," to contend at her four great national games. See Notes, Ode i. 1, 8.

96. *Eboris*—In the Chryselephantine statues of Olympian Zeus, Argive Hera, and Athena Parthenos, by Phidias, the fleshy parts were overlaid with plates of ivory, and the drapery of solid gold. *Fabros*, τεχνίτας—"artists." ...

97. *Suspendit, &c.*—*tabella*—"she fixed her gaze and her mind on (lit., a painted tablet) painting," i.e., she gazed with admiration on fine paintings.

98. *Tibicinibus*—"music," lit., "flute-players," as *tragoedis*—"the drama," lit., "tragedians."

99. *Sub nutrice, &c.*—*infans*—"as if playing like an infant girl under the care of a nurse." Cp. Epist. i. 16, 77. Among the ancients, children were generally under the charge of *nutrices* till they were three years old, when they were entrusted to *paedagogi.*

100. *Petiit*=*petierat* in prose. The nomi-

native *Graecia*, not *puella*. *Mature plena*—"soon cloyed."

101. *Quid placet aut (nobis) &c.—credas*—"but what pleases, or is a source of dislike to us, which you can suppose not subject to change?" i.e., everything is changeable, and so were the Greeks, and there is a pleasure in variety.

102. *Hoc*—"this diversity of taste," *Paces habuere bonae ventique secundi*—"the happy times of peace, and the favouring gales of national prosperity produced." Cp. Epist. ii. 2, 101, &c.

103. *Sollemne*—"fashionable," or "customary." Cp. Ars Poet., 123, &c. *Reclusa, &c.—nummos*—"to be up early in the morning (Sat. i. 1, 10) with open doors, to explain the laws to clients (Ode iii. 5, 53, &c.), to put out money carefully guarded (Sat. ii. 3, 69) by good securities."

105. *Nominibus*—Some regard this as a dative. *Expendere* (=*expensas ferre*)—lit., "to weigh out."

106. *Majores (natu)*=*senes*. *Dicere*—"to teach," lit., "to tell." *Per quae*—"by what means."

107. *Res (familiaris)*—"money." *Damnosa libido*—"ruinous self-indulgence." Cp. Epist. i. 1, 85, and 18, 21.

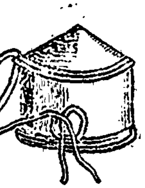
108. *Mutavit, &c.—dictant* is an ironical hyperbole. *Calet*—Cp. Sat. ii. 3, 80.

109. *Pueri patresque severi*—"young men and grave fathers," i.e., old and young. For *pueri*, Bentley prefers *puerique*, on the authority of a few MSS.

110. *Fronde comas vincti*—"having their hair bound with a chaplet," namely, of ivy, olive, or laurel, like poets, instead of the simple myrtle, parsley, or roses. See Notes, Ode i. 1, 29, and 38, 2. *Dictant*—"dictate," i.e., to their amanuenses, or "compose." It need not be understood that they made verses at dinner, as some would have it.

112. *Parthis mendacior* is a proverbial expression, like *Punica* or *Graeca fides* Κρῆτες ἀεὶ ψεῦσται (Titus i. 12). Cp. Ode iv. 15, 23. It may also refer to their appearing to fly when they actually fought. See Notes, Ode i. 19, 11. The allusion is not a bad one in reference to a poet who renounces rhyming and yet continues to write.

113. *Calamum*—See Notes, Sat. ii. 3, 7. *Chartas*—See Notes, Sat. ii. 3, 2. *Scrinia*—"scroll boxes." As distinguished from *capsa* (Notes, Sat. i. 4, 22), *scrinium* is understood to be derived from *secerno*, and to denote a circular box with internal compartments, and a conical lid to receive scrolls or bottles of different sizes, as follows:



114. *Ignarus navis (agendae)*—Cp. Ars Poet., 379, &c. *Abrotonum*—"southernwood," an odoriferous shrub, which grows spontaneously in the south of Europe, in China and Siberia, and is cultivated in our gardens. It was used very generally in medicine before the introduction of camomile (Pliny, Hist. Nat. xxi. 20, 92). Wine, in which southernwood had been put, (οἶνος ἀβροτονίτης), was thought to possess very healthful properties. The systematic name is *Artemesia Abrotonum*.

116. *Promittunt*=*profitentur*. Supply *nam*. For *medici*, Bentley conjectures *melici*, which Orelli shows would denote "lyric poets," rather than "musicians," as Bentley would have it. *Fabrilia*—"mechanical implements."

118. The poet now proceeds to extenuate this *cacoethes scribendi*, by showing the civil, moral, and religious advantages of genuine poetry. *Insania*—Cp. Sat. ii. 3, 322.

119. *Collige (mecum)*—See Notes, Sat. ii. 1, 51. *Vatis avarus non temere est animus*—"the breast of the poet is not easily swayed by avaricious feelings." *Non temere*—Cp. Sat. ii. 2, 116, and Epist. ii. 2, 13.

122. *Non fraudem, &c.—pupillo*—"he meditates no fraudulent design against a partner, nor against the boy that is his ward." *Socio*—See Notes, Ode iii. 24, 60. *Incogitat* is analogous to the Greek ἐπινοεῖ or ἐπιβουλεύει. Horace appears to have been the first, if not the only writer that has made use of this verb.

123. *Vivit siliquis et pane secundo*—"he lives on carobs and brown bread." *Siliquis* κερατίοις=*siliculis*—The pods of the carob-tree, in times of scarcity, supplied the poor with food, which in the south is called "St John's bread," in the belief that John the Baptist fed on this in the wilderness. *Pane secundo*—lit., "bread of a secondary quality," called also *dispensatorius* or *secundarius*. According to Suetonius (Octav. 76,) this was the sort preferred by Augustus.

124. *Militiae quamquam piger et malus*—"although dastardly and unfit for warfare." *Militiae* is a dative for *ad militiam*. The poet may here be understood to refer to his own escapade at Philippi. See Notes, Ode ii. 7, 10.

125. *Si das hoc*—Cp. Sat. i. 4, 39; 10, 5; and ii. 2, 94.

126. *Os, &c.—figurat*—"the poet fashions the tender and lisping accents of the boy." Children were first made to read the works of the poets, and get their moral sentences by heart, while they were taught the mode of pronouncing with exactness and propriety, and trained to elegance and neatness of expression.

127. *Torquet, &c.—aurem*—In a moral point of view, argues Horace, poetry serves to turn the ear of youth from the seducement of loose and impure communication; though this depends upon the sort of poetry

that is learned. See Notes, Sat. i. 10, 75. *Jam nunc*—"even now," i.e., at that early age. Cp. Ode iii. 6, 23.

128. *Mox, &c.—irae*—Poetry next, by the wisdom of the lessons which it inculcates, serves to correct rudeness of manners, and envy, and anger, when the youth acquires sense *to reduce its friendly precepts to* practice.

130. *Recte facta refert*—"he records virtuous and noble actions." *Orientia, &c.—exemplis*—"he instructs the rising generation by well-known examples," i.e., he places before the eyes of young and old, as models of imitation, well-known examples of illustrious men.

131. *Inopem solatur et aegrum (animi)*—The poet can relieve even the sick at heart, and sustain poverty herself under the scorn and insult of contumelious opulence.

132. *Castis cum pueris ignara puella mariti*—An elegant expression for *chorus castorum puerorum et castarum virginum*. The poet now proceeds to enumerate the services which poetry renders to religion, by referring to his own *Carmen Seculare*. The hymn of Livius Andronicus, in honour of Juno, was chanted by twenty-seven virgins, not by a chorus of young men and maidens (Livy, xxvii. 37).

133. *Unde*=*a quo*, as in Ode i. 12, 17.

134. *Et praesentia numina sentit*—"and finds the gods propitious." Cp. Ode i. 35, 2, and Carm. Sec., 73.

135. *Caelestes implorat aquas*—Cp. Ode iii. 10, 19. In times of great drought, to avert the wrath of heaven and obtain rain, solemn sacrifices were offered to Jupiter Pluvius, called *Aquilicia*, at which the people walked barefoot in procession through the city. *Docta prece blandus*—"winning with instructed prayer," i.e., in the accents of prayer as taught them by the poet. Some make *docta* an adjective, "learned" or "skilful."

136. *Avertit morbos*—Phœbus, whose aid the chorus invokes, is a *deus averruncus*, ἀποτρόπαιος· Cp. Ode i. 21, 13.

137. *Pacem*—"national tranquillity."

188. *Manes* here denote *di inferi*, *Dis pater*, *Proserpina*, and *Hecate*, as in Virgil, Geo. iv. 505, and Æn. xii. 646. Some take it in its usual signification of "the souls of the departed," and understand *carmine* to refer to the *formulae* used at *funera*, *feriae denicales*, and the *Lemuria*. Cp. Ode ii. 13, 29.

139. Having shown the advantages of poetry, Horace goes on to give an account of its rise and progress in Italy. *Fortes*—Cp Sat. ii. 2, 115.

141. *Spe finis*—"through the hope of their ending."

143. *Tellurem porco, Sylvanum lacte piabant*—The poet here selects two from the large number of rural divinities, Tellus, or Ceres, and Silvanus. For the latter, see Notes, Ode iii. 29, 23.

144. *Genium, memorem brevis aevi*—"the Genius that reminds us of the shortness of our existence." See Notes, Ode iii. 17, 14. Flowers, cakes and wine, were the usual offerings to this divinity: no blood was shed, because it appeared unnatural to sacrifice beasts to a god who presided over life, and was worshipped as the grand enemy of death. He taught his votaries to remember the shortness of life, because, as he was born with them, entered into all their pleasures, and died with them, he pressed them for his own sake to make the best use of their time.

145. *Fescennina, &c.—redacti*—As the Grecian holidays were celebrated with offerings to Bacchus and Ceres, to whose bounty they owed their wine and corn, the ancient Italians propitiated their agricultural or rustic deities with appropriate offerings. But as they knew nothing of the Silenus or Satyrs of the Greeks, a chorus of peasants, fantastically disguised in masks cut out from the bark of trees, danced or sung to a certain kind of verse, which they called Saturnian. Such festivals had usually the double purpose of worship and recreation; and accordingly the verses often digressed from the praises of Bacchus to mutual taunts and railleries, on the various defects and vices of the speakers, like those of the shepherds in the Idyls of Theocritus, and the third Eclogue of Virgil. Such verses, originally sung or recited in the Tuscan and Latin villages at nuptials and harvest homes, were first introduced at Rome by *Histriones*, who were summoned in B.C. 363, from Etruria to Rome, in order to allay a pestilence which was depopulating the city (Livy, vii. 2). These Histriones, being mounted on a stage, like our mountebanks, performed a sort of ballet, by dancing and gesticulating to the sound of musical instruments. The Roman youth thus learned to imitate their gestures and music, which they accompanied with raillery, delivered in amœbæan and extemporaneous verses, which were termed *Fescennine*, either because they were invented at *Fescennia*, or *Fescennium*, an ancient town of Etruria, in the neighbourhood of Falerii; or from *Fascinus*, one of the Roman deities. The jeering, however, which had been at first confined to inoffensive raillery, at length exceeded the bounds of moderation, and the peace of private families was invaded by the unrestrained license of personal invective. This exposure of private individuals, which alarmed even those who had been spared, was restrained by a salutary law of the Decemviri.

146. *Alternis versibus*—"in amœbæan verses." *Opprobria rustica*—Cp. Sat. i. 7, 29, &c.

147. *Recurrentes accepta per annos*—"received through returning years," i.e., handed down with each returning year. Many understand *accepta* here to mean "grateful," or "welcome," as in Carm. Sec., 62.

148. *Amabiliter*—"agreeably," i.e., without giving offence. *Donec, &c.—jocus*—"until now bitter jests began to be converted into open and virulent abuse."

151. *Cruento dente lacessiti*—Cp. Epist. . 18, 82 *Fuit, &c.—communi*—"they too that were as yet unassailed felt a solicitude for the common condition of all." Cp. Sat. ii. 1, 23.

152. *Lex Poenaque lata (est)*—A zeugma for *lex lata poenaque irrogata est.*

153. *Malo, &c.—describi*—"which forbade any one being stigmatized in defamatory strains." Cp. Sat. ii. 1, 82. *Describi* =*notari*, χαρακτηρίζεσθαι, as in Sat. i. 4, 3

154. *(Poëtae coeperunt) vertere modum*—"they began to change their tone." *Formidine fustis*—The punishment ordained by the law of the XII. Tables for slander and defamation. was to be beaten to death with clubs (*fustuarium*), as in the case of deserters.

156. *Graecia capta ferum victorem cepit*—"captive Greece captivated her fierce conqueror," by the noblest of all conquests, that of literature and the arts.

157. *Sic, &c.—Saturnius*—"in this way the rough Saturnian measure ceased to flow."

158. *Defluxit* is here equivalent to *fluere desiit.* The Saturnian measure was a sort of irregular iambic verse, said to have been originally employed by Faunus and the prophets, when delivering their oracles, and the most ancient species of measure employed in Roman poetry. For a complete discussion of the whole subject, see Ramsay's Latin Prosody, 2d Edit. *Et grave virus munditiae pepulere*—"and elegant habits put the noisome poison to flight." i.e , an elegant style of composition succeeded to the rugged numbers of the Saturnian verse, and put to flight the poison of rusticity and barbarism.

160. *Vestigia ruris* (=*rusticitatis*)—"the traces of rusticity."

161. *Serus enim (Romanus) &c.—chartis*—"for the Roman was late in applying the edge of his intellect to the Grecian pages."

162. *Quietus*, εἰρήνην ἄγων,—"enjoying repose," is to be joined with *post Punica bella*, not with *quaerere*—Cp. line 93.

163. *Quid, &c.—utile ferrent*—"what useful matter Sophocles and Thespis and Æschylus afforded." The chronological order is *Thespis, Æschylus, et Sophocles.* Thespis, the reputed inventor of tragedy, (Ars Poet., 276, &c.) is here probably for Euripides, on account of the metre, as there is no evidence that any of his plays were imitated by Roman authors. *Æschylus*—Cp Ars Poet., 278, &c.

164. *Tentavit, &c —posset*—"he made the experiment, too, whether he could translate their pieces in the way that they deserved." Many make *rem* depend on *vertere*, in the sense of "the substance" of those poets. Cp. Ars Poet., 285, &c.

165. *Et placuit, &c.—acer*—"and he felt pleased with himself at the result, being by nature of a lofty and spirited character." *Placuit sibi* refers to the number of plays thus translated, 15 by Livius, 26 by Ennius, 9 by Mævius, 17 by Pacuvius, and 52 by Accius, in all 119.

166. *Nam spirat, &c —audet*—"for he breathes sufficiently the spirit of tragedy, and is successfully daring," in introducing new words and forms of expression. Cp. Ars Poet , 56, &c.

167. *Inscite* is equivalent to *stulte. Metuitque lituram*—Cp. Sat. i. 10, 56, 72, and Ars Poet., 293.

168. *Creditur, &c. —minus*—"Comedy, because it takes its subjects from common life, is believed to require very little exertion; but it implies so much the more labour the less indulgence it gets," i.e., many are apt to think that comedy, because it takes its characters from common life, is a matter of but little labour, compared with tragedy, while in reality it is more difficult because more easily criticised.

170. *Adspice, Plautus, &c.—insidiosi*—"see in what manner Plautus supports the character of the youthful lover; how that of the covetous father; how that of the cheating pimp." Horace, in order to show the difficulty of succeeding in comedy, proceeds to point out the faults which the most popular comic writers have committed. His opinion of Plautus, however, is generally admitted to have been too contracted.

172. *Attenti*=*attenti ad rem* or *nimis parci*—Cp. Sat. ii. 6, 82.

173. *Dossennus*, or, as some MSS. have it, Dorsennus, was, according to Cruquius's commentator, a writer of *Atellanae Fabulae*, a sort of comic plays which derived their name from Atella, a city of Campania, between Capua and Neapolis, where they are said to have been invented. These were originally in the Oscan dialect, and at first performed only by freeborn amateurs. They found especial favour at Rome, and were the only ones in which a Roman citizen could act without incurring *infamia*. They afterwards, however, were acted by regular players, and degenerated into such a licentious character, that they had to be altogether prohibited in the reign of Tiberius. Both Seneca and Pliny use Dossennus as the name of a person, but whether of a poet, a grammarian, or a jurisconsult is uncertain. Hence several consider that Horace is still speaking of Plautus, and suppose Dossennus to have been a character in the Atellane plays, like *Maccus*, *Bucco*, and *Pappus*. According to this interpretation, *Quantus sit Dossennus* would mean "What a buffoon he is!' This is certainly not the natural explanation, and Dossennus is not better known as the name of a *dramatis persona*, than it is of a person.

174. *Quam non adstricto—socco*—"with how loose a slipper." See Notes, Ode ii. 1, 11. This is meant to designate the slovenly manner in which his plays were got up. *Pulpita*—Cp. Ars Poet., 215 and 219.

175. *Enim* seems to imply that the audience was more likely to be pleased with slovenliness than with good taste on the part of the actors. *Gestit, &c.—talo*—Dossennus, according to the poet, was anxious

only to put money into his coffers, and was altogether unconcerned about the fate of his plays if this object was accomplished

176. *Cadut*—See Notes, Sat. i. 10, 17. *Recto—talo*, i.e., *firmiter*=ὀρθῷ ἐπὶ σφυρῷ or ὀρθῷ ποδί.

177. Horace next proceeds to satirize the obstacles to be encountered at Rome by those dramatic poets, such as Pollio. Varius, and Fundanius, who wrote for fame and not for money. *Ventoso*—"airy," or "inflated." Cp. Sat. i. 6, 23. *Gloria* is not to be taken in a bad sense here, as some would have it.

178. *Exanimat, &c.—inflat (eum)*—"a listless spectator dispirits, an attentive one puffs him up."

180. *Subruit aut reficit*—"overthrows or raises up again." *Valeat res ludicra*—"farewell to the stage," i e , to the task of dramatic composition. *Valeat* is here in a bad sense, as χαιρέτω for ἐρρέτω.

181. *Palma negata*—The poet borrows the language of the games, as in *reducit (domum)*—Cp. Ode iv. 2, 17. *Macrum*, tristem; *opimum*, beatum—Comm. Cruq.

182. According to Horace, the dramatic poet must be a bold man, or he could not subject his productions to the criticism of an audience, not merely for the most part ignorant, but strongly prepossessed in favour of the more degrading exhibitions of bear fights and boxers.

183. *Numero, &c.—eques* is a periphrasis for *plebecula*.

185. *Eques*—The *Equites* are here opposed to the Plebeians, as being a better educated class. Cp. Sat. i. 10, 76, and Ars Poet., 113, and 248. &c. *Media inter carmina*—"in the middle of the play."

186. *Aut ursum aut pugiles*—Cp. Livy, xliv. 18; Cicero ad Fam vii. 1, 2; and Suetonius, Octav. 43. The wild beasts were baited by Molossian dogs, or fought by gladiators. The *pugiles* were different from the *gladiatores*. See Notes. Sat. ii. 3, 30, and 6, 44. Augustus appears to have been very fond of witnessing the feats of the boxers (Suet. Oct. 45). Terence complains that his Hecyra had been twice interrupted by the performances of *pugiles* and rope dancers (*funambuli*). Such exhibitions were frequent before, and apparently after, the erection of amphitheatres, as the first amphitheatre of stone was erected in the Campus Martius, by Statilius Taurus, during the reign of Augustus, B C. 29.

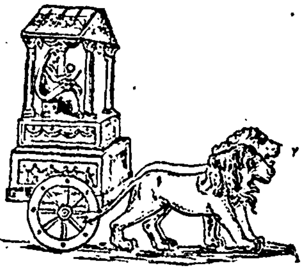
187. *Verum, &c.—vana*—This corruption of taste now spreads even to the more educated classes.

188. *Incertos oculos*—"eyes continually wandering from one object to another," i.e., attracted by the variety and splendour of the objects exhibited, so as to be uncertain on which to rest. Cp. Sat. i. 3, 109.

189. *Quatuor, &c.—horas*—"for four hours or more is the curtain kept down." In the ancient theatres, when the play began the curtain was drawn down under the stage. Cp. Ars Poet., 154. Hence *tollere aulaea*, "to raise the curtain," implies that the play was done: and *premere aulaea*, "to lower the curtain," that it was commenced. Horace, therefore, complains that a play is sometimes interrupted for four or five hours by the representation of a battle, succeeded by a triumphal procession, a spectacle calculated to please the eye, without at all improving the mind of the spectator.

191. *Regum fortuna*—"the fortune of kings," i.e., unfortunate monarchs. *Retortis*—"bound behind their backs."

192. *Esseda*—The *essedum* or *esseda* was properly a Belgian or British war chariot, uncovered, closed behind, open in front, upon two wheels, and drawn by two horses. An imitation of it was a favourite vehicle at Rome *Pilenta*—The *pilentum* was a state carriage of Tuscan or Spanish origin, and used by ladies on great occasions instead of the *carpentum*. See cut at the end of the next Epistle. It is supposed to be represented by the following cut. *Petorrita*—See Notes, Sat. i. 6, 104. *Naves* here denotes merely "models of ships," or perhaps only their beaks, placed on vehicles to grace the triumphal pageant.



193. *Captivum—ebur* may either be richly-wrought articles of ivory, or tusks of elephants (*dentes eburnei*), as in Livy, xxxvii 59. *Captiva Corinthus*—"a captive Corinth," i.e., such a collection of costly articles, and works in Corinthian bronze, as was displayed by L. Mummius at his triumph, B C. 145, after the capture of Corinth. Cp. Ode i. 7, 2.

194. *Democritus* laughs, as Heraclitus wept, at human affairs. See Notes, Epist. i. 12, 12

195. *Diversum, &c.—camelo*—"a panther mixed with a camel, a distinct species," i.e , the camelopard or giraffe, which is distinct from the common panther. Pliny (Hist. Nat. viii. 18, 27,) says that the first giraffe seen at Rome, was exhibited at the Circensian games by Julius Cæsar, the dictator.

196. *Elephas albus*—White elephants are still a great rarity, and their possession is eagerly sought after by some of the Eastern potentates. *Converteret (in se)*.

197. *Spectaret, &c.—plura*—"he would gaze with more attention on the people than on the sports themselves, as affording

him more strange sights than the actor." *Ludis—ipsis*=*quam ludos ipsos*—Cp. Sat. i. 1, 97.

198. *Mimo* is here taken in the general signification of *histrio*.

199. *Scriptores*, *&c.—surdo*—"he would think moreover that the authors told their story to a deaf ass," i.e., to a hopelessly inattentive audience. Cp. the proverbs *surdo narrare fabulam*, and Ὄνῳ τις ἔλεγε μῦθον· ὁ δὲ τὰ ὦτα ἐκίνει· εἰς ἀναισθησίαν τινῶν ἡ παροιμία εἴρηται, κτλ., Zenob. v. 42.

200. *Nam*, *&c.* — *theatra?* — "for what strength of lungs is able to surmount the din with which our theatres resound?" i.e., for what actor can make himself heard amid the uproar of our theatres? Cp. Virgil, Æn. vii. 756.

202. *Garganum* — *nemus* — See Notes, Ode ii. 9, 7.

203. *Et artes*, *divitiaeque peregrinae* — "and the works of art, and the riches of foreign lands." *Artes* here refers to the statues, vases, and other things of the kind, that were displayed in the theatrical pageants which the poet condemns. Cp. line 193; Epist. i. 6, 17; and Ode iv. 8, 5.

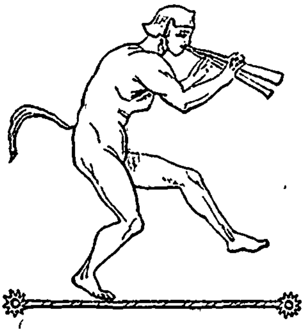
204. *Quibus*, *&c.—laevae*—"as soon as the actor has made his appearance on the stage, profusely covered with which, the right hand runs to meet the left," i.e., applause is given. *Quibus* refers to *divitiae*, i.e., to purple, precious stones, costly apparel, &c. *Oblitus* from *oblino*; but *oblitus* from *obliviscor*.

207. *Lana*, *&c.* — *veneno*—"the wool of his robe, which resembles the hues of the violet by the aid of Tarentine dye," i.e., his robe dyed with the purple of Tarentum, and not inferior in hue to the violet. *Lana* is here satirically used for *laena* (χλαῖνα), i.e., *ianthina* or *violaceae vestes*. Cp. Pliny, Hist. Nat., ix 39, 63, *Nepos Cornelius*, *Me*, *inquit*, *juvene violacea purpura vigebat*, *cujus libra denariis centum venibat*, *nec multo post rubra Tarentina*. *Huic successit dibapha Tyria*. *Veneno*, like φαρμάκῳ, *medicamento*.

208. *Ac ne forte*, *&c.*—Cp. Epist. i. 1, 13. The poet, afraid lest the severity of his criticism on the abuses of the Roman stage should be thought to be the result of envy and a malignant disposition towards an art in which he had no inclination to excel, proceeds to avow his admiration of dramatic poetry. *Recusem*=*nolim*, not *non possim*.

209. *Recte*—"with propriety." *Maligne*—"sparingly," or "niggardly," opposed to "*benigne*." *Laudare maligne*—"to condemn by faint praise."

210. *Ille*, *&c.—poëta*—"that poet appears to me able to walk upon the tight rope," i.e., able to do anything, to accomplish the most difficult undertakings in his art. *Ire per extentum funem*, is a proverbial expression for any uncommon degree of excellence and perfection. The following cut exhibits a *funambulus* (σχοινοβάτης) playing on a pair of pipes, and dancing on a tight rope to his own music.



211. *Meum qui pectus inaniter angit*—"who tortures my bosom with unrealities," i.e., by his fictions, as if they were realities.

212. *Irritat* — "vehemently excites." *Falsis*—"fictitious."

213. *Ut magus*—"like a magician," who professes to raise the dead. *Thebis—Athenis*—Thebes and Athens were celebrated for the tragic sufferings of Oedipus and Orestes, &c.

214. Horace next pleads for those who, like himself, were not included in the list of dramatic poets.

215. *Spectatoris fastidia—superbi*— "the capricious humour of an arrogant spectator."

216. *Curam redde brevem*—"pay some little attention." *Reddere* implies the payment of what is due. Cp. Ode i. 3, 7, and ii. 7, 17. For *redde*, Bentley substitutes *impende* on the authority of one manuscript. *Munus Apolline dignum* refers to the Palatine library, established by the emperor. See Notes. Epist. i. 3, 17.

217. *Addere*=*admovere*, *adhibere*, or *subdere* in prose. *Calcar*—"a stimulus."

218. *Helicona*—See Notes, Ode i. 12, 5. *Virentem*—"verdant," and therefore "inviting."

219. *Multa*, *&c.—poetae*—"we poets indeed often do ourselves many injuries."

220. *Ut vineta egomet caedam mea*—"that I may prune my own vineyards," i.e., that I may be severe against myself as well as against others is a proverb against those who wilfully hurt themselves.

221. *Sollicito damus aut fesso*—Cp. Sat ii. 1, 18, and Epist. i. 13, 2.

223. *Cum*, *&c.—irrevocati*—"when, unasked, we repeat passages already read." *Loca*—Quintilian or Cicero would have used *locos*. *Recitata*—Authors were in the habit of submitting their productions to the criticism of friends before publication. *Revolvimus* refers to the form of their books. *Irrevocati* is borrowed from the stage. An actor was said *revocari* when his performance

gave such approbation that he was recalled by the audience for the purpose of repeating it, or, as we would say, was *encored*.

224. *Non apparere*—"do not appear," i.e., are not noticed.

225. *Et tenui deducta poëmata filo*—"and our poems spun out in a fine thread," i.e., and our finely wrought verses. Cp. Sat. ii. 1, 6, and Virgil, Ecl. 6, 5.

227. *Commodus ultro (nos) arcessas*—"you will kindly, of your own accord, send for us." Cp. Ode iv. 8, 1.

228. *Et egere vetes*—"and forbid us to want," i.e., and load us with gifts.

229. *Est operae pretium* is a formula of Ennius. Cp. Sat. i. 2, 37; ii. 4, 63; and Persius, Sat. vi. 9, *Lunae portum, est operae, cognoscite, cives. Cor jubet hoc Enni.*

230. *Aedituos*—"ministers," or "keepers." The *Virtus* of Augustus is here regarded as a goddess, the *aeditui* being those who took charge of the temples as keepers or overseers, and who in Greek were styled *ἱεροφύλακες* or *νεωκόροι*.

233. *Choerilus*—There were four poets of this name—two tragic at Athens, contemporaries of Thespis and Aeschylus, &c.; one epic of Samos, who wrote a poem on the wars of the Greeks with Xerxes and Darius, and died at the court of Archelaus, King of Macedonia, not later than 390 B.C. The one here referred to was probably from Iasus, a town of Caria, a worthless epic poet in the train of Alexander, who, according to the Scholiast, agreed at his own request, to give him a gold stater for every good verse he made, and a blow for every bad one. The latter are said to have been so numerous, that his presumption nearly cost him his life, and caused the conqueror to tell him that "he would rather be the Thersites of Homer than the Achilles of Choerilus!" Augustus is more fortunate than Alexander, since he has a Virgil and Varius to celebrate his praises. Cp. Ars Poet., 357. *Incultis, &c.—Philippos*—"who credited his unpolished and ill-conceived verses with receiving Philippi, royal coin." The idea is, that Choerilus was delighted to mark down how much he received for his poems.

234. *Retulit acceptos*—*Acceptum* (or *in acceptum*) *referre* is "to credit," as *expensam ferre* is "to debit" in a ledger. *Nomisma* (νόμισμα), "a coin," is here for a gold stater (στατήρ) which in Philip's time was worth 20 Attic drachmae, or 16s, 3d at Athens. It was called *Philippus*, because it had the head and name of Philip stamped upon it.

235. *Sed veluti, &c.—linunt*—"but as ink, when handled, leaves behind it a mark and a stain, so writers, generally speaking, soil distinguished actions by paltry verse." Cp. Epist. i. 19, 30.

240. *Alius Lysippo*=*alius quam Lysippus*—"any other than Lysippus." Cp. *ἄλλου Λυσίππου.* Cp. Epist. i. 16, 20. *Duceret, &c.,—simulantia*—"mould in bronze the features of the valiant Alexander," lit., "fashion the bronze representing the features," &c. *Ducere*, when applied to metal, means to forge, mould, or fashion out, according to some proposed model. Cp. Virgil, Æn. vii. 634.

241. *Simulantia* = *accurate exprimentia.* Cp. Ars Poet., 19. *Quod, &c.—natum*—"but were you to call that acute perception, which he possessed in examining into other arts, to literary productions and to these gifts of the Muses, you would swear that he had been born in the thick air of the Bœotians," i.e., was as stupid as any Bœotian. Bœotian dullness was proverbial, but how justly, the names of Pindar, Epaminondas, Plutarch, and other natives of this country, will sufficiently prove. Much of the sarcasm on the national character of the Bœotians is no doubt to be ascribed to the malignant wit of their Attic neighbours.

244. *Boeotûm*—Com. Cruq. and Lambinus would have this to be an acc. sing. instead of a gen. plur.

246. *Munera*—It is uncertain whether, as Comm. Cruq. says, the emperor presented each of them with (*decies sestertiûm*) 1,000,000 sesterces, i.e., about £8333, 6s, 8d. *Multa dantis cum laude*—"with much praise to the giver," on the part of the numerous admirers of these poets; or, as some would have it, "with high encomiums on the part of the giver," to these poets.

247. *Virgilius Variusque*—See Notes, Ode i. 8 and 6.

250. *Apparent* is equivalent to *explendescunt*, or *clare se demonstrant.* Cp. line 224. *Sermones—repentes per humum* are his Satires and Epistles. Cp. Sat. ii. 6, 17.

251. *Quam res componere gestas*—"than tell of exploits." The poet again apologizes for not writing an epic poem on the achievements of Augustus. Cp. Ode i. 6, and iv 15.

252. *Terrarum*—"of conquered lands." *Arces montibus impositas*—"of castles built on mountains." Cp. Ode iv. 14, 11. Some would have it to denote fortresses erected by Augustus to defend the borders of the empire.

253. *Barbara regna*—"barbarian realms," i.e., the many barbarian kingdoms which you have subdued. *Tuisque Auspiciis*—Cp. Suetonius (Oct. 21), *domuit partim ductu, partim auspiciis suis Cantabriam, Aquitaniam, Pannoniam, Dalmatiam cum Illyrico omni; item Rhaetiam et Vindelicos ac Salassos.* Cp. Ode i. 7, 27, and iv. 14, 33.

255. *Janum*—See Notes, Ode iv. 15, 8.

256. *Parthis*—Cp. Ode iii. 5, 2, &c.; iv. 5, 25; Carm. Sec. 53, &c.; Sat. ii. 5, 62; and Epist. i. 12, 27.

257. *Si, quantum cuperem, possem (facere tantum) quoque*—Cp. the saying of Aristarchus, *Nec se posse scribere, quemadmodum vellet, neque velle, quemadmodum posset*, and Sat ii. 1, 12.

258. *Recipit*—In the sense of *admittit*, as in Livy, xxix. 24, *re jam non ultra recipiente cunctationem.*

259. *Ferre recusent*—Cp. Ars Poet., 39.

260. *Sedulitas, &c.—urget*—"for officiousness disgusts the person whom it foolishly loves."

261. *Cum se—commendat*—"when it strives to recommend itself."

262. *Discit* is here equivalent to *arripit*. Supply *aliquis*. The allusion is not merely to the individual that is courted.

263. A caricature is more likely to be remembered than a panegyric.

264. *Nil moror officium, quod me gravat*—"I value not that officious respect which causes me uneasiness. Cp. Sat. i. 4, 13. *Ac neque, &c.—usquam*—"and neither have I the wish to be anywhere exposed for sale in wax, with my countenance formed for the worse," i.e., with disfigured looks. Cp. Sat. ii. 3, 183.

266. *Decorari* is here used ironically for *deturpari*.

267. *Pingui—munere*—"with the stupid present," i.e., *carmine pingui Minerva facto*.

268. *Cum scriptore meo*—"with my panegyrist." *Capsa porrectus aperta*—"stretched out to view in an open box." The title of the poem would contain both his name and that of the author. Many understand *porrectus* as "laid out for burial." Cp. Epode 10, 22. For *aperta*, some MSS. and Editions give *operta*.

269. *Deferar*—The *de* refers to the situation of the *vicus Thurarius*. *In vicum vendentem*—"into the street where they sell," lit., "into the street that sells," to be used by shopkeepers.

270. *Quidquid*—Such as *scombri ceteraque salgama*—Cp Persius, i. 43, and Martial, vi. 60, 7. *Ineptis*—Some two MSS. give *inemptis*.

EPISTLE II.—This Epistle is made up of humorous excuses for not writing criticisms on poets and poetry; and moral reflections to show the superiority of philosophy to poetry.

Addressed to Julius Florus. See Notes, Epist. i. 3. The date is uncertain, though generally supposed to be B.C. 11, when the poet was in the fifty-fourth year of his age.

1. *Bono*—See Notes, Epist. i. 9, 4. *Neroni*—Claudius Tiberius Nero, the future emperor.

3. *Tibure*—See Notes, Ode i. 7, 13. Properly *Tiburi*. *Gabiis*—See Notes, Epist. i. 11, 7. *Et tecum sic agat*—"and should treat with you as follows." *Hic, &c.—ad imos*—"this boy is both fair and handsome from head to foot."

4. *Candidus* does not refer to the mind, but to the complexion.

5. *Fiet eritque tuus*—"he shall become, and shall be, yours," is an imitation of the technical language of a bargain. *Nummorum millibus octo*—"for eight thousand sesterces," i.e., £66 13s 4d, the sesterce being estimated at 2d. See Notes, Sat. ii. 7, 43.

6. *Verna, &c.—heriles*—"a slave ready in his services at his master's nod," i.e., prompt to understand and obey every nod of his master. *Verna* is here for *servus*, but properly denotes a slave born beneath the roof of his master, *οἰκότριψ, δοῦλος οἰκογενής*. Cp. Sat. ii. 6, 66. *Ministeriis* is in the dat., not the abl.

7. *Literulis Graecis imbutus*—"having some little knowledge of Greek," and consequently able to be an *anagnostes*, a *servus ab epistolis*, or an *a bibliotheca*.

8. *Argilla quidvis imitaberis uda*—"you will shape anything you like with soft clay," i.e., you may mould him into any shape at pleasure, like soft clay. Some MSS. give *imitabitur*, which would make him a "*bonus figulus*."

9. *Quin etiam, &c.—dulce (carmen tibi) bibenti*—"besides, he will sing an artless but sweet song to you when drinking."

10. *Fidem levant*—"diminish our confidence," in a person.

11. *Extrudere (eas)*—"to get them off his hands." Some MSS. give *excludere*.

12. *Res urget me nulla*—"no necessity drives me to this step." *Meo sum pauper in aere*—"I am in narrow circumstances, but not in debt." See Notes, Sat. i. 6, 71. *Meo—in aere* is opposed to *in aere alieno*. Cp. Cicero, Verres, ii. 4, 6, 11, *Hominem video non modo in aere alieno nullo, sed in suis nummis multis esse ac semper fuisse.*

13. *Nemo, &c.—tibi*—"no slave-dealer would (lit., do this for you) give you such a bargain." *Mango* is supposed to be derived from *μάγγανον*, enchantment or deception, implying that slave-dealers would cheat if they could. *Non temere, &c.—idem*—"it is not every one that would readily get the same from me." Such is the common language of knavish dealers. See Notes, Sat. ii. 2, 116.

14. *Semel, &c.—habenae*—"once, indeed, he was in fault, and, as usual, hid himself under the stairs, through fear of the hanging whip." *Cessavit*—Cp. Sat. ii. 7, 100, and Ars Poet., 357.

15. It is disputed whether *in scalis* should be taken with *latuit* or with *pendentis*. It may refer to both, as we learn from Cicero pro Milone, 15, 40, that Clodius sought a similar refuge, and from the Scholiast that the whip used to hang on the staircase to inspire the slaves with terror. See Notes, Sat. i. 8, 119.

16. *Des, &c.—laedat*—"you may give your money, if the excepted escapade do not offend you," is the apodosis of lines 2 and 3, and to be understood as the words of Horace, not of the slave-dealer, as some would have it. One MS. gives *ledet*, and some two have *laedit*.

17. *Ille, &c.—opinor*—"the man (i.e., the slave-dealer) may, I think, carry off the price, fearless of any legal punishment," since he has told you the boy's fault.

18. *Prudens, &c.—lex*—"you have pur-

chased, with your eyes open, a faulty slave; the law (i.e., all that was expressly required by law) was told you," namely, his having once been a fugitive.

19. *Hunc*, i.e., the slave-dealer. *Et, &c.—iniqua?*—"and do you harass him with an unjust suit?" "Not likely," is implied in the question from the context.

20. Horace now applies the case to himself and Florus.

21. *Talibus officiis prope mancum (me esse)*—"that I was altogether unfit for such tasks," lit., that I was almost deprived of hands for such tasks." Cp. Sat. ii. 6. 24.

22. *Rediret*—Many MSS. and Editions give *veniret*.

23. *Quid, &c.—attentas?*—"what did I gain then (i.e., when I told you this), if, notwithstanding, you assail the conditions that (lit., make with me) favour me?" Cp. Epist. ii. 1, 68.

24. *Super hoc*—"moreover." Cp. Sat. ii. 6, 3.

25. *Mendax*—"false to my promise."

26. *Luculli miles, &c.*—A second excuse for not writing. A poet in easy circumstances should write only for amusement. *Collecta viatica multis Aerumnis*—"a little stock of money which he had got together by dint of many hardships." *Viatica* denotes a soldier's *peculium*, i.e., the provision which he has made for his journey through life.

27. *Ad assem=ad assem ultimum*—"entirely," i.e., "to the last penny."

29. *Jejunis dentibus acer*—"fierce with (lit., fasting teeth) hunger."

30. *Praesidium, &c.—rerum*—"he dislodged, as the story goes, a royal garrison, from a post very strongly fortified, and rich in many things." *Regale* may refer to Mithridates or Tigranes, with both of whom Lucullus carried-on war. See Notes, Epist. i. 6, 40.

31. *Dives* here governs the genitive, as in Ode iv. 8, 5.

32. *Donis—honestis* (=*honorificis*) such as the *hasta pura, phalerae, muralis corona, &c.*

33. *Accipit, &c.—nummûm*—"he receives, besides, twenty thousand sesterces," about £166, 13s, 4d. See Notes, Epist. i. 7, 80.

34. *Sub hoc tempus*—See Notes, i. 8, 4. *Praetor*—"the general." *Praetor* was originally applied to one who exercised either civil or military authority, (*Praetor: is qui praeit jure et exercitu*).

36. *Timido quoque*—"even to a coward."

37. *Bone*—Cp. Sat. ii. 2, 1.

38. *Laturus—praemia*—Cp. Ode iv. 8, 4. *Quid stas?=Quid cessas?*—Cp. Sat. i. 1, 19.

39. *Post, &c.—inquit*—"upon this, the cunning fellow, rustic though he was, replied." *Catus*, according to Varro, was a Sabine word, and equivalent to *callidus, astutus*, or *acutus*. *Ibit, Ibit*—The anaphora corresponds to the preceding. *I, bone—I pede fausto*. Cp. Ode ii. 17, 10.

40. *Zonam*, βαλλάντιον—"his purse." Cp. Homer, Il. xi. 234. Horace applies this story to his own case. While his means were contracted, he wrote verses for the sake of patronage; but now that he had obtained a competency, the inclination for verse had departed.

41. *Romae nutriri mihi contigit*—Horace came to Rome with his father, at the age of nine or ten years, and was placed under the instruction of Orbilius Pupillus. Cp. Sat. i. 6, 72.

42. *Iratus Graiis quantum nocuisset Achilles*—The Roman youth began their studies at school with the Iliad of Homer.

43. *Bonae—Athenae*—"kind Athens." The poet has a grateful recollection of the benefits which he received in the more elevated departments of instruction at that ancient seat of learning. *Artis*—*Ars* is here used in the sense of *doctrina*, "learning," or "philosophy."

44. *Scilicet ut vellem curvo dignoscere rectum*—"that I might incline namely to distinguish right from wrong." For *vellem*, many MSS. and Editions have *possem*. Some would translate *curvo dignoscere rectum*—"to distinguish a straight line from a curve," and understand the poet to refer to geometry, which was deemed by the Platonists a suitable introduction to the study of Ethics. *Rectum*—Cp. Sat. ii. 6, 75, and Persius, iv. 12, *Rectum discernis, ubi inter Curva subit*. *Curvo* is in the abl., not in the dat. Cp Epist. i. 15, 29.

45 *Silvas Academi*—"the groves of Academus," i.e., the school of Plato at Athens.

46. *Emovere*—See Notes, Sat. i. 6, 48, and 7, 18.

47. *Civilis—aestus*—"the tide of civil commotion." Cp. Ode iv. 15, 18. *Rudem belli*—Cp Ode iii. 2, 9. *Tulit—in arma*—Cp. Ode ii. 7, 15.

48. *Caesaris Augusti non responsura lacertis*—"destined to prove an unequal match for the strength of Augustus Cæsar."

49. *Simul=simul ac*. *Philippi*—Philippi, the scene of the memorable conflicts which closed the last struggle of Roman freedom, was a city of Thrace, built by Philip of Macedon, on the site of the old Thasian colony of Crenidæ, and in the vicinity of Mount Pangæus. The valuable gold and silver mines in its immediate neighbourhood rendered it a place of great importance. Its ruins still retain the name of *Filibah*. See Notes, Ode iii. 4, 26.

50. *Decisis, &c—fundi*—"brought low with clipped wings, and destitute of a paternal dwelling and estate," i.e., stripped of my military tribunate and patrimony.

51. *Paupertas impulit audax, &c.*—Horace may have written verses before the battle of Philippi, but he did not apply himself to poetry for any other object than amusement before that time.

52. *Sed, &c.—versus?*—"but, what doses of hemlock will ever sufficiently liberate me from my frenzy, now that I have all that is sufficient for my wants, if I do not think it better to rest than to write verses," i.e., but now, having a competency for all my wants, I should be an incurable madman to abandon a life of tranquillity for the

sake of becoming a professional poet. See Notes, Sat ii. 3, 82, 83. Pliny (Hist. Nat. xxv. 13, 95) says that the seed and leaves of hemlock possessed cooling properties (*vis refrigeratoria*).

56. *Singula, &c.—euntes*—"the passing years rob us of one thing after another." Horace now brings forward a third reason for not continuing to write verses: He was at this time in his fifty fourth year, and too old for the task. *Euntes*—Cp. Ode ii. 14, 5, and iv. 5, 7.

57. *Tendunt extorquere poëmata (mihi)*—"they are now striving to wrest poetry from me," i.e., to deprive me of my poetic powers. *Quid faciam vis?*—"what would you have me do?" i.e., "what kind of verse would you have me to write?" Cp. Sat. ii. 1, 24.

58. *Denique, &c.—amantque*—The difference of taste among mankind furnishes Horace with a fourth excuse, such as it is, for not writing.

59. *Carmine (lyrico)*—"in Lyric strain." Cp. line 91, and Epist. i. 3, 24. *Iambis*—Such as the Epodes. See Notes, Epist. i. 19, 23.

60. *Bioneis sermonibus et sale nigro*—"with satires written in the manner of Bion, and with the keenest raillery." *Bioneis*—Bion Borysthenites, pupil of Theophrastus, and the model of Lucian, a satirical poet and philosopher, who flourished about B.C. 250. He derived his surname from the place of his birth, on the Borysthenes (*Dnieper*), was first attached to the Cyrenaic sect, and afterwards to the Cynic. According to the Scholiast, he did not spare even Homer, and he is not to be confounded with the friend of Moschus. *Sale nigro*—See Notes, Sat. ii. 4, 74; i. 10, 3; and Epist. i. 19, 23.

61. *Tres, &c.—palato*—"my three guests (lit., the three guests to me) seem nearly to quarrel, demanding very different things with varied taste". The poet supposes his three critics to become guests, wishing to be served with different dishes. Regarding the number of guests at a private banquet, see Notes, Sat i 4, 86.

62. *Multum diversa*—Cp. Epist. i. 10, 3, and Sat. i. 3, 57.

63. *Quid dem?* is dramatically addressed to each of the guests. The MSS. vary between *tu quod* and *quod tu*. Bentley prefers the latter.

64. *Sane=profecto. Invisum*—"of unpleasant savour."

66. *Praeter cetera=prae ceteris*, or *ante omnia*—"above all." The distractions of a large city present the poet with the most cogent reason for not writing. *Romaene*—Cp Sat. ii. 6, 23, 60, &c., and Epist. i. 14, 6, &c. 17. One MS. gives *Romae mene*.

67. *Sponsum*—See Notes, Sat. ii. 6, 23. *Auditum scripta*—Cp. line 105, and see Notes, Epist. i. 19, 39, &c.

68. *Cubat*—"lies sick." Cp. Sat. i. 9, 18. *In colle Quirini, hic extremo in Aventino.*—The *Mons Quirinalis* was at the northern extremity of the city, and the *Mons Aventinus* at the southern. Hence "*intervallis—humane commoda*" in the next line is ironical.

70. *Intervalla—humane commoda*—"distances charmingly convenient." *Verum purae sunt plateae, &c.*—"but then the streets are clear," &c., is the ironical rejoinder. *Plateae*=πλατεῖαι ὁδοί, but with the penult short. It is long in Ausonius, Prudentius, and Paulinus Nolanus.

72. Indeed! *Festinat calidus (cum) mulis gerulisque redemptor*—"a bustling builder hurries along with his mules and porters." Some would have *mulis gerulisque* to be datives governed by *calidus*, in the sense of "enraged at." *Redemptor*, ἐργολάβος—"a contractor or master builder." Cp. Ode iii. 1, 35.

73. *Torquet, &c.—tignum*—"a crane hoists at one moment a stone, at another a ponderous beam." *Torquet*, raises either by means of a windlass or a combination of pulleys (*per trochleas*).

74. *Tristia, &c.—plaustris*—Cp. Sat. i. 6, 43

75. *Lutulenta*—Cp. Epist. i. 2. 26.

76. *I nunc*—Cp. Epist. i. 6, 17.

78. *Rite cliens Bacchi*—"due worshippers of Bacchus," i.e., duly enrolled among the followers of Bacchus, who, as well as Apollo, was regarded as a tutelary divinity of the poets, and had one of the summits of Parnassus consecrated to him. Cp. Ode iii. 25, 1.

80. *Et contracta, &c.—vatum*—"and to tread the narrow paths of genuine poets." *Contracta*—Cp. Mitscherlich, "*arta, nondum imitatorum turba protrita et dilata*," Some read *contacta*, and explain it by *donec contigerim*—"until I come up with." Dillenburger's interpretation is "*vis me vestigia vatum contingere et sequi.*" Cp. Propertius, iv. 1. 14, *Non datur ad musas currere lata via.*

81. *Ingenium, sibi quod vacuas desumpsit Athenas*—"a man of genius, who has chosen for himself the calm retreat of Athens." *Ingenium—quod* is here put for *Ingeniosus qui*. *Vacuas*—See Notes, Epist. i. 7, 45. *Athenas*—The poet argues that if a genius who had "devoted seven years to literary pursuits, and grown old in books and meditation," could not come out and compose in public without exciting ridicule, even at Athens, the University of the ancient world, how much less should be expected, "amid the billows and storms of business at Rome," (Epist. i. 1, 16,) from him who had enjoyed no such advantages.

82. *Septem*—Some apply this to Horace, but even admitting that he would on this occasion have appropriated the term *ingenium*, it is not likely that he spent seven years at Athens, since he was scarcely 23 when he fought at Philippi in B.C. 42. *Insenuit*—Cp. Epist. i. 7, 85.

83. *Curis*, μελέταις—Orelli understands *poëticis, rhetoricis*, and *philosophis*. *Statua taciturnius*—"more silent than a statue," i.e., completely absorbed in meditation. *Exit*—Orelli makes the genius to come out at Rome not at Athens. Doering and

others make *exit* equivalent to *fit, evadit*, or *efficitur*—"becomes or turns out," as in Ars Poet., 22.

86. *Verba, &c.—digner?*=*dignum arbitrer me scribere carmina ad lyram cantanda?*—Comm. Cruq.

87. *Frater erat Romae (juris) consulti rhetor (talis), ut, &c.—honores*—"a lawyer at Rome, had a brother, a rhetorician, who proposed (lit., there was at Rome a brother of a lawyer such) that the one should hear in conversation nothing but compliments of the other;" a somewhat careless expression, for "there were two brothers at Rome, the one a lawyer, and the other an orator, who proposed that they should be constantly praising one another." Horace assigns as an additional reason for not composing verses the gross flattery which the poets of the day were wont to lavish upon one another. *Consulti*—Cp. Sat. i. 1, 17.

88. *Meros—honores*—Cp. Epist. i. 7, 84.

89. *Gracchus*—C. Gracchus, of whose powers, as a public speaker, Cicero makes distinguished mention in his. *Brutus*, 33. *Mucius* — Q. Mucius Scævola, Pontifex Maximus, the distinguished lawyer, who is called by Cicero, *Jurisperitorum eloquentissimus et eloquentium jurisperitissimus*, (Orat. 1, 3).

90. *Qui minus, &c.—poëtas?*—"in what respect does that madness exercise less influence upon the melodious poets of the day." Cp. Sat. ii. 3, 311, and 7, 96. *Argutos*, λιγυῖς, is ironical. Cp. Ode iv. 6, 25. *Furor* is the desire of being lauded by others, amounting to a perfect madness.

91. *Carmina compono, hic elegos*—The poet ironically numbers himself among his brother bards, as one influenced by the same love of praise.

92. *Caelatumque novem Musis* — "and polished by the hands of the nine Muses." Cp. Ars Poet., 444.

93. *Quanto, &c.—aedem* — "with what pride, with what complacency (or importance) do we survey the temple of Apollo, open to Roman bards!" Cp. Epist. ii. 1, 216. *Circumspectemus*—Cp. Sat. i. 2, 622.

94. *Vacuam Romanis vatibus* is equivalent to *patentem poëtas Romanis*. Cp. Sat. i. 10, 38.

95. *Sequere* — "follow us within," is equivalent to *sequere nos in templum*. *Procul*—Cp. Sat. ii. 6, 105.

96. *Ferat*=*proferat*, or *recitet*.

97. *Caedimur, &c.—duello*—"like Samnite gladiators, in slow conflict, at early candle-light, we receive blows, and wear out our antagonist by as many in return." These bad poets, paying their compliments to each other, are like gladiators fighting with foils. The battle is perfectly harmless, and the sport continues long (*lento duello*). Cp. Epist. i. 2, 7. These diversions were usually at entertainments, by early candle-light, and the gladiators were armed like ancient Samnites. See Notes, Sat. ii 7, 33.

99. See Notes, Ode ii. 13, 26. *Puncto illius*—"by his vote," i e., in his estimation. Votes were counted at the Roman comitia by dots or points. Cp Ars Poet., 343, *Omne tulit punctum, qui miscuit utile dulci.*

100. *Callimachus*—A celebrated elegiac poet of Cyrene, in Africa, who flourished about B.C 280

101. *Mimnermus*—See Notes, Epist. i. 6, 65. *Et optivo cognomine crescit*—"and increases in importance through the wished-for appellation."

104. *Finitis, &c. — recepta* — "having finished my poetical studies, and recovered my reason."

105. *Obturem, &c.*—Cp. Sat. i 1. *Impune*—"boldly," i.e., without fear of their resentment.

107. *Gaudent scribentes* (ἥδονται γραφόντες,) *et se venerantur, &c.*—Every poet, when writing, fancies he performs wonders; but when the ardour of imagination has gone a good one will examine his work, and find it sink greatly in his own estimation, while the more a bad poet reads his productions, the more he is charmed, *se veneratur amatque.*

109. *At qui legitimum cupiet fecisse poëma*—Horace, after having described the vanity and conceit of bad poets, proceeds to draw the picture of a good one as a contrast, and lays down some excellent precepts for the guidance of writers. *Legitimum—poëma*—"a genuine poem," i.e., one composed in accordance with all the rules and precepts of art. Cp. Ars Poet., 274. *Fecisse*—See Notes, Epist. i. 17, 5.

110. *Cum tabulis (ceratis) animum sumet censoris honesti*—Such a writer as the one here described will take the waxed tablets on which he is going to compose his strains, with the same feelings as an impartial critic will take up the tablets that are to contain his criticisms. There is here a *dilogia* between *tabulae ceratae* and *tabulae censoriae*. The good poet will act the part of an honest censor, and exclude whatever is unworthy of his approbation.

111. *Audebit*—"he will dare," i.e, "he will not hesitate." Cp. Epist. i. 2, 40. *Parum splendoris*, i.e., "*verba humilia, sordida, parum illustria.*" *Habebunt*—The future is used for the present to correspond with *audebit.*

112. *Sine pondere*, i.e., "*gravitate carentia et inania.*" Cp. Ars Poet., 320. *Ferentur*—Cp. Sat. i. 4, 11. Funkhaenel makes it equivalent to *proferentur.*

113. *Movere loco* — "to remove." See Notes, Sat. i. 6, 20.

114. *Intra penetralia Vestae* — "within the inmost sanctuary of Vesta," i e., within the recesses of his cabinet or closet, as household words. Colloquial expressions are not always suitable for publication, and the *penetralia Vestae*, to which none had access but the vestals, and the Pontifex Maximus are here compared to the "Sanctum Sanctorum" of the poet, from which the public should be excluded, and nothing allowed to escape which could not bear the

most rigid criticism. A vestal had to serve for thirty years.

115. *Obscurata, &c.—vetustas*—The construction is: *Bonus* (*poeta seu scriptor*) *eruet atque proferet in lucem populo,* (*cui illa*) *diu obscurata* (*sunt*) *speciosa vocabula rerum, quae, memorata priscis Catonibus atque Cethegis, informis situs et deserta vetustas nunc premit* *Populo*—"for the benefit of the people," is a dative. *Eruet*—"will bring out."

116. *Speciosa*—"expressive." Cp. Ars Poet., 319.

117. *Memorata*—"used," is equivalent to *usurpata*. *Priscis—Catonibus atque Cethegis*—Cato the censor was distinguished for his observance of the plain and austere manners of the "olden time." See Notes, Ode iii. 21, 11, and Ars Poet., 56. M. Cornelius Cethegus, whom Ennius styles *Suadae medulla*—"the marrow of persuasion," was consul B C. 204, and the first in Cicero's series of Roman orators (Brutus, 15, 57). Cp. Ars Poet, 50.

118. *Situs informis*—"unsightly mould." Cp. Ars Poet, 61.

119. *Quae genitor produxerit usus*—"which usage, the parent of language, may have produced." Cp. Ars Poet., 70, &c.

120. *Vehemens* — "impetuous," not "fiery," as Passow and Merkel would have it. is here a dissyllable by synizesis, as *nihilo*, in Sat. i. 5, 67. *Liquidus*—"flowing." Cp. Cicero (Brutus, 79, 274), *primum ita pura erat, ut nihil liquidius, ita libere fluebat, ut nusquam adhaeresceret.* Keightley here quotes the verses of Denham—

"Though deep yet clear, though gentle
yet not dull,
Strong without rage, without o'erflowing
full."

121. *Fundet opes*—"he will pour forth his treasures," i.e., a rich abundance of words and sentiments.

122 *Luxuriantia compescet* — "he will retrench every luxuriance." Cp. Ars Poet., 447.

123. *Levabit* — "he will polish." Cp. Ars Poet., 26. *Virtute carentia*—"whatever is devoid of excellence." Cp. line 112. *Tollet* is here equivalent to *auferet* or *delebit*, as in Sat. i. 4, 11. Dillenburger and Orelli take it in the sense of *extollet*—"will raise," as in Cicero (Tusc. v. 13, 37), *ea, quae sunt humiliora neque se tollere a terra altius possunt.*

124. *Ludentis, &c.—movetur*—"he will exhibit the appearance of one sporting, and will keep turning about as one who now dances the part of a Satyr, now that of a clownish Cyclops." The pantomimes expressed by dancing and the movement of their bodies, the passions, thoughts, and actions of any character they assumed. such as that of a Satyr or a Cyclops. See Notes, Sat. i. 5, 63. As the actor, who dances the part of a Satyr or a Cyclops, throws himself into different attitudes to suit the characters he represents, so he who composes verses should vary his words and expressions according as his sentiments are lively or grave.

125. *Satyrum* — Cp. Virgil, Ecl. 5, 73. *Cyclopa*—Cp. Sat. i. 5, 63. *Movetur*—Cp. Ars Poet., 232.

126. *Praetulerim, &c.—ringi*—"I had rather be esteemed a foolish and unskilful writer, provided my own faults please me, or at least escape my notice, than be wise and a prey to continual vexation," i.e., I would rather be a bad poet and imagine myself a good one, than be a good one at the expense of so much toil and vexation. *Delirus*=*absurdus*. *Iners*—Cp. Ars Poet., 445.

128. *Ringi*, lit., "to show the teeth like a dog," or "to snarl," and hence "to fret, chafe, or fume," &c. *Argis*—Ælian (Var. Hist. iv. 25) tells a similar story of Thrasyllus; Pseudaristotle (de Mirab. Ausc. 31) of a certain inhabitant of Abydos; and, as Orelli adds, Huarte, a Spanish writer, of a young Spanish noble.

131. *Cetera* (=*quoad cetera*) *qui, &c.—more*—"although in all other respects he observed the duties of life in a proper manner." *Cetera* is usually joined with *munia*, as if the poet meant that frequenting the theatre was one of these. The relative is followed by the subjunctive when it describes the antecedent. *Vitae servaret* (=*observaret* or *exsequeretur*) *munia* is a periphrasis for *faceret*.

132. The emphasis of *posset* in this, and in line 135, is increased by its being put before, and not, as it usually is, after the relative.

134. *Et signo, &c.—lagenae*—"and would not rave if the seal of a bottle were broken." The ancients generally sealed their jars not only to exclude the air, but also to prevent their slaves from stealing the wine. See Notes, Ode i, 20, 3. *Lagenae*—See Notes, Sat. ii 8, 41.

135 *Rupem et puteum*—Cp. Sat. ii. 3, 55, and Ars Poet., 459.

136 Cp. Epist. i. 10, 36. *Cognatorum*—Cp. Epist. i. 1, 102. *Opibus*=*ope, auxilio*, in prose.

137. *Helleboro*—See Notes, Sat. ii. 3, 82, 83. *Bilemque* (*atrum*)=μέλαιναν χολήν, which was regarded as the cause of madness. The *que* is therefore exegetic or explanatory of *morbum*.

141. *Nimirum, &c.—ludum*—"no doubt it is expedient (lit., trifles being renounced) to renounce trifles and be wise, and give up amusement that is seasonable only for boyhood." This is the seventh and last excuse which the poet adduces for not writing. He argues truly, that good sense does not consist in making verses, and ranging words in poetical harmony, but in regulating our actions according to the better harmony of wisdom and virtue: "*Sed verae numerosque modosque ediscere vitae.*" See Notes, Epist. i. 18, 59. *Nimirum* = *mirum est ni*—δηλονότι. *Sapere* refers to line 128. *Nugis*—Cp. Epist. i. 1, 10.

142. *Tempestivum*—Cp. Epist. i. 14, 36.

Pueris depends both upon *tempestivum* and *concedere*.

143. *Ac non*—"and not therefore." Cp. Sat ii. 3, 135, and Epist. i. 10, 46. *Sequi*=*sectari*, or *quaerere*—Cp. ὀνόματα θηρεύειν. *Modulanda*—"to be tuned to."

145. *Quocirca, &c.—recordor*—"it is for this reason that I commune as follows with myself, and silently revolve in my own mind." The remainder of this Epistle is in the form of a conversation which the poet holds with himself, on the philosophy of living. Cp. Epist. i. 1, 28, &c.

146. *Si tibi, &c.—lymphae*—Cp. Ode ii. 2, 13, &c. The avaricious, who do not admit that the love of gain is a disease, are in a more hopeless condition than the dropsical, who apply to their physician for a cure.

148. *Faterier*—For the form of the infinitive here, and in line 151, see Notes, Sat. i. 2, 35.

150. *Fugeres*=*recusares*—Cp. Ode i. 9, 13.

151. *Audieras* (*a vulgo*)—The Stoics, on the other hand, maintained that the wise man alone was rich.

152. *Illi decedere* is equivalent to *ab eo fugere*.

153. *Et, cum, &c—ex quo* (*tempore*) *plenior es*—"and though you are nothing wiser, since you are become richer."

156. *Cupidum timidumque*—Cp. Ode ii. 16, 15; Epist. i. 2, 51; and 6. 9, &c. *Nempe*, i. e., *sine dubio*—"then, indeed," or "assuredly."

157. *Viveret in terris*—Cp. Epist. ii. 1, 194.

158. *Si proprium, &c.—usus*—"if what one buys, by means of a pair of scales and money, is his own property, enjoyment (or possession), also, if you believe the lawyers, conveys a prescriptive right to certain things"—in other words, the use is as good as the proprietorship of some things. For the six ways of acquiring property among the Romans, see Ramsay's Antiquities. Two are here referred to. The first, applicable to *Res Mancipi*, i.e., to houses and lands in Italy, slaves, and domestic beasts of burden, was called *mancipatio*. The buyer (*is qui mancipio accepit*) in presence of at least five competent witnesses, and a *libripens*, who carried a bronze balance, laid hold of the property, or its representative, saying, in case of a slave: *Hunc ego hominem ex jure Quiritium meum esse aio, isque mihi emptus est hoc aere aeneaque libra*, and, after striking the balance with a piece of copper, handed it to the seller (*is qui mancipio dabat*) as a symbol of the price. For nearly 500 years after the foundation of the city, the Romans coined no metal except copper, and not even that, according to Pliny, till the reign of Servius Tullius. Their circulating medium had previously been ingots of copper (*aeris stipes*), which were weighed, not counted, and hence the phrase "*per aes et libram*," &c.

159. *Consultis* (*juris*)—Cp. Sat. i. 1, 17. *Mancipat* = *mancipio dat*, according to Orelli; *mancipio accipit*, to Dillenburger. *Usus*=*usucapio*—"prescription," suggesting *enjoyment*. The *bona fide* possession of one year for moveable property, and of two years for houses and lands, constituted prescription by the laws of the XII Tables.

160. *Qui te pascit ager, tuus est*—He who can buy the productions is, in point of fact, as good as the proprietor. *Orbi*—Orbius, some extensive landowner, now unknown.

161. *Cum segetes occat*—"when he harrows the fields." *Segetes*—"crops," here for *arva*.

162. *Te* (*esse verum*) *dominum sentit*—"feels that you are the true lord (or owner)," if you buy the produce.

163. *Temeti*—*Temetum*, an old word for *vinum*, whence *temulentus* and *abstemius*.

164. *Paulatim*, i.e., by a succession of small purchases. *Trecentis — nummorum millibus*=£2500. See Notes, Epist. i. 7, 80.

166. *Quid refert* (*utrum*) *&c.—olim?*—"what difference does it make, whether you live on money laid out just now, or long ago?" i.e., whether the articles which you eat were purchased just now from the lands of another, or whether they are the produce of lands bought by yourself many years since? With *numerato*, supply *nummo* or *argento*.

167. *Emptor—quondam*=*is qui quondam emit*. Cp. Ode iii. 17, 9. *Aricini*—See Notes, Sat. i. 5, 1. *Veientis et arvi*—*Veii* (*Isola Farnese*), was a famous city in Etruria, to the north-east of Rome.

169. *Sub*—See Notes, Ode i. 9, 18. *Aënum* (*vas*)—"his copper kettle." See Notes, Ode iii. 19, 6.

170. *Sed vocat, &c.—jurgia*—"and yet he calls the land his own, as far as where the planted poplar prevents quarrels among neighbours, by means of the limit which it fixes." *Usque* must be joined in construction with *qua*, as if the poet had said *usque eo quo*. *Populus*—"a people," is a tribrach. *Adsita*—Cp. Epode 2, 9, &c.

171. *Refugit*—"has hitherto prevented, and still prevents." Cp. Epist. i. 19, 48; ii. 1, 201; and Virgil, Æn. xii. 898, (*Saxum*) *Limes agro positus, litem ut discerneret agris*.

172. *Sit proprium*—"can be a lasting possession." See Notes, Sat. ii. 2, 129. *Puncto—mobilis horae*—"in the short space of a fleeting hour." Cp. Sat. i. 1, 7.

175. *Et heres, &c.—undam*—"and his heir urges on him who has been the heir of another, as wave impels wave." Cp. Ovid, Met. xv. 181, *sed ut unda impellitur unda, Urgeturque prior veniente urgetque priorem*. Bentley and Cuningham have unjustly questioned the Latinity of *alterius*, (the former reading *alternis*, and the latter *ulterior*). The poet refers to a succession of heirs, but to only two at a time—the possessor and his heir apparent, not to "the last and the present possessor."

177. *Vici* (*rustici*)—"villages, hamlets, or rows of houses." *Quidve Calabris saltibus adjecti Lucani?*—"or what, Lucanian joined to Calabrian pastures," i.e., so wide in extent as to join the pastures of Calabria. *Adjecti*—Cp Ode iii. 16, 41.

178. See Notes, Epode i. 27. *Si metit, &c.—auro?*—"if death, to be moved by no bribe, mows down alike the high and the

lowly." Cp. Ode iv. 14, 31, and ii. 18, 34, &c.

180. *Marmor, ebur, &c.*—Cp. Epist. i. 6, 17. *Tyrrhena sigilla*—"Tuscan statuettes." *Sigilla* properly denotes small statues or figures: for example, on vases, and hence some would have it here to denote the "vases" themselves. The Etrurians excelled in the different branches of the plastic art. *Tabellas (pictas)*—"paintings."

181. *Argentum*—Vases, and other like articles of silver. *Vestes Gaetulo muriec tinctas*—"coverings and tapestry dyed with Gætulian purple." *Vestes* are here the coverings of couches (*vestes stragulae*), and hangings for the walls of banqueting rooms (*peripetasmata*), &c. See Notes, Sat. ii. 3, 118. *Gaetulo murice*—Gætulia, a part of Africa, is here put for the whole country. See Notes, Ode i. 23, 10, and ii. 16, 35.

182. *Est qui non curat habere*, i.e., *Sapiens*—To shew how unnecessary these things are, the poet says there are many who never give themselves any trouble or concern about them. See Notes, Ode i. 1, 3.

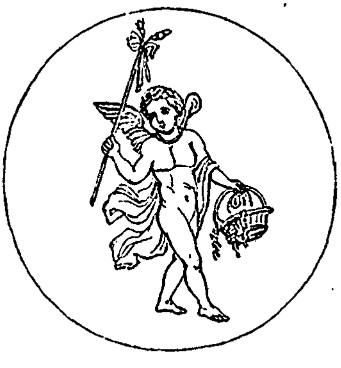
183. *Cur alter fratrum cessare, &c.*—The dispositions of men are widely different; even in the case of brothers, it often happens that one is a careless and effeminate prodigal, the other a close and toiling miser. Cp. Sat. ii. 1, 26, &c. Why this is so, is a secret known only to the Genius who presides at our birth, and guides the course of our existence. *Cessare et ludere et ungi*—The infinitives may be rendered in our idiom by nouns: "Ease and pleasure and perfumes." Cp. Epist. i. 7, 57; 14, 36; and Ode iv. 13, 4.

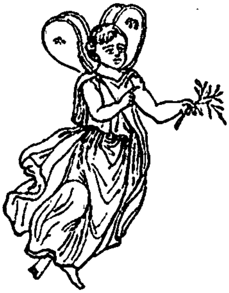
184. *Herodis palmetis pinguibus*—"to the rich palm-groves of Herod the Great," who died B.C. 4. These were in the country around Jericho, and were regarded as constituting some of the richest possessions of the Jewish monarch.

185. *Importunus*—"morose." *Ad umbram lucis ab ortu*—"from the dawn of day to the shades of evening."

186. *Silvestrem*—"overrun with underwood." *Mitiget*—"subdues," i.e., clears, and renders productive. Cp. Epist. i. 2, 45.

187. *Scit Genius, &c.*—*ater*—This is one of the *loci classici*, indicating the ideas respecting what the ancients considered the Genius of each individual. We learn from it:—1. The Genius was supposed to accompany a person wherever he went; 2. He governed the horoscope (*natale temperavit astrum*), exerting himself to avert the evil, and to promote the good indicated by the natal star of the individual with whom he was associated; 3. He is styled *Naturae deus humanae*, because he was believed to live and die with us; 4. He is angry if we oppose or resist his influence, but mild and gentle if we submit to his sway (*mutabilis, albus et ater*). *Natale comes qui temperat astrum*—"our constant attendant, who governs our horoscope." See Notes, Ode ii. 17, 17. In addition to what has been said in Notes, Ode iii. 17, 16, it may be added that several distinguished commentators, such as Alford, Meyer, and Stier, on Acts xii. 15, compared with Matt. xviii. 10, have maintained that the doctrine of guardian angels was taught by our Saviour. All, however, that can be legitimately inferred from Scripture, is that saints are under angelic guardianship, not that one angel has been apportioned to each believer. Cp. Gen. xlviii. 16; Ps. xxxiv. 7; Eccl. v. 6; Matt. xviii. 10; and Heb. i. 14. The first cut represents a *Genius*; the second a *Juno*.





188. *Naturae, &c.*—*ater*—"the god of human nature, who dies with each individual; mutable of aspect, benign or offended." *Mortalis in unumquodque caput*, is added for the purpose of explaining *naturae deus humanae*, i.e., the god who, equally with man, is subject to the power of death.

190. *Utar (quaesitis)*—"I will, therefore, enjoy what I have." *Ex modico acervo*—"from my little heap." Cp. Sat. i. 1, 51.

191. *Nec metuam, &c.*—*invenerit*—"nor will I care what my heir may think of me, from his having got no more than what is actually given," i.e., when he shall find the amount that is left to him to be so small. Cp. Epist. i. 5, 13.

192. *Tamen, &c.*—*volam*—"still I would also wish to know (i.e., never to forget)."

193. *Quantum, &c.*—*avaro*—The poet's maxim was to pursue the golden mean, *auream mediocritatem*.

197. *Festis Quinquatribus*—"during the holidays of Minerva's nativity." See Notes, Sat. i. 6, 75.

199. *Pauperies immunda domus procul absit*—"let the poverty *which implies* an uncleanly house (i.e., squalid poverty) be far removed." Cp. Ode ii. 10, 6. The poet, estimating happiness by the golden mean, wishes to be *primorum extremus et usque prior extremis*—"last of the first, and always before the last." Cp. Proverbs xxx. 8. For *domus*, some MSS present an erasure, and some give *domu* (or *domo*); others put it after *procul*, and one gives *procul procul*; Gesner conjectures *immunda modo procul;* Düntzer, *immunda mihi procul;* and Bentley, *immunda procul precor*. Meinecke and others account for this diversity of reading by supposing that the proper word was lost, and its place supplied according to the taste of the copyists

201. *Non agimur, &c.—austris*—"we are not, it is true, wafted onward with sails swelled by the propitious gales of the north; and yet, at the same time, we do not pursue the course of existence with the winds of the south blowing adverse." *Non agimur*—Cp. Epist. i. 1, 13. and 6, 29. *Tumidis, &c.—secundo*—Cp. Ode. ii. 10, 23.

202. *Aetatem ducimus*—Non "*vitam regimus*," sed "*totam vitam lente ac maeste agimus*." Cp. Epode 17, 68.

203. *Specie*—"in external appearance." *Loco*—"in station." *Re* (*familiari*)—"in fortune."

204. *Extremi primorum, &c.*—The metaphor is borrowed from races.

205. *Abi*—"go away," i.e., well, this is so far good. Cp. Sat. ii. 1, 86. *Quid?*—Cp. Sat. ii. 3, 159. *Isto cum vitio*, i.e., avarice.

206. *Inanis* — "insatiable." Cp. Sat. ii. 6, 18.

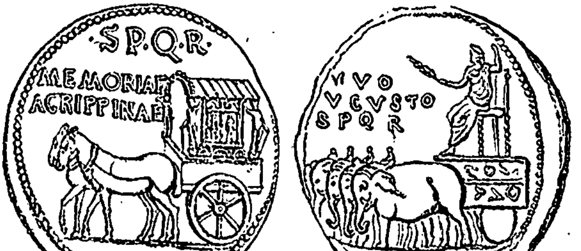
208. *Somnia*—Horace here ranks dreams with magic illusions and stories of nocturnal apparitions. This is the more remarkable, as Augustus paid so much attention to them as not to overlook even what others had dreamt concerning him. *Miracula*—The Epicureans laughed at the common idea about miracles, which they supposed were performed by the general course of nature, without any interposition on the part of the gods.

209. *Nocturnos lemures* — "nocturnal apparitions." *Portentaque Thessala* — See Notes, Ode i. 27. 21, and Epode 5, 45.

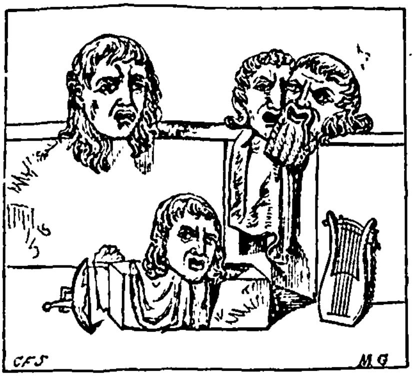
212. *Spinis de pluribus una*—*Spina* here applies to the vices and failings that bring with them compunctions of conscience and disturb our repose. Cp. Epist. i. 14, 4.

213. *Decede peritis*—"give place to those that do" There is a time to retire, as well as to appear, and an infirm and peevish old age is always the object either of compassion or of raillery. *Vivere recte* means to live contented with the pleasures that are in our power, and not to mar them by chagrin, and the disquieting emotions that are incident to ambition, desire, and superstitious fear.

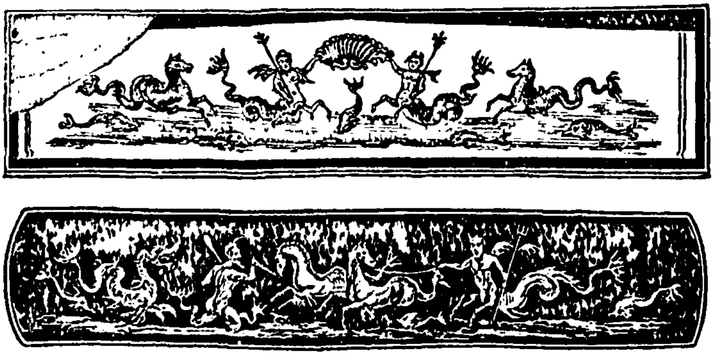
215. *Ne potum, &c.—aetas* — "lest that age, on which mirth and festivity sit with a better grace, laugh at you having drunk more than enough, and drive you from the stage."



[CARPENTUM—*From a Large Brass.*]



[MASKS—*From a Mosaic at Hadrian's Villa.*]



[GROUPS OF DOLPHINS AND SEA HORSES—*Antiq. d' Herculaneum.*]

ART OF POETRY, OR EPISTLE TO THE PISOS.

IT has been keenly disputed whether this should be regarded as a systematic Treatise on the Art of Poetry, or simply as an Epistle on Poetical Criticism. Though it differs from the other Epistles in being confined to one subject, this is not a sufficient reason for criticising it as a systematic Treatise on Poetry; nor, though it may be admitted that the latter is the more descriptive title, does it follow that the former should be rejected, since it was freely conceded by Quintilian and the early Grammarians, and, if we may believe the Scholiasts, it is the one inscribed by Horace himself.

Many of the passages have been imitated in Vida's *Poeticorum;* in the Duke of Buckingham's *Essay on Poetry;* in Roscommon, *On Translated Verse;* in Pope's *Essay on Criticism;* and in Boileau's *Art Poëtique.*

It was addressed, according to Porphyrion and Comm. Cruq., to L. Calpurnius Piso Cæsoninus and his two sons. The father was born in B C. 49, and died at the age of eighty, in 32 A.D. (Tacitus, Ann. vi. 19), after having been a favourite both with Augustus and his successor Tiberius. He was consul in B.C. 15, along with M. Livius Drusus Libo, and afterwards governor of Pamphylia, from which he was sent in 11 against the Bessi and Sialetæ, who had invaded the province of Macedonia. For his successes over these Thracian tribes, he was honoured with a supplication and a triumph. According to Tacitus, he subsequently held the office of *Praefectus urbi* with much reputation for twenty years. He was a pontiff at the time of his death, and was honoured with a public funeral by a decree of the senate The Scholiasts say also that he was a poet. Respecting the sons we know nothing except from this Epistle, and that is not much. The eldest may have been about twenty when it was written, if, as Orelli suggests, the father married early. Cp. line 366.

It is probably the last of the poet's productions, and understood to have been written soon after the last Epistle, and shortly before the poet's death. They both commence with a comparison and a *si velit*, and contain similar reflections on poets and poetry. Kirchner and Orelli agree with the Scholiasts in taking this view of the date.

Estré, Franke, and others would have it written much earlier, and addressed to Cn. Calpurnius Piso, who fought with Horace at Philippi, and had a son who was consul B C. 7 with Ti. Claudius Nero II.

1. *Humano, &c.—unum* in line 23. A poem, like a picture, should be consistent with nature, and not be composed of heterogeneous materials. The *chiasmus* in the collocation of *Humano capiti cervicem—equinam* illustrates the antithesis, and gives to each contrasted pair of words a similarly emphatic position.

2. *Varias* (*ποικολοτρίχας*) —*plumas*—"feathers of different colours," i.e., taken from all sorts of birds. *Inducere (pinicillo)*—"to spread," as with a painter's brush.

3. *Undique*—"from all sorts of beasts," lit. "from every quarter." *Collatis membris*—"upon limbs collected," is in the dative; Orelli makes it an abl. absolute, "after limbs have been collected." *Turpiter atrum*—"unsightly black (or hideous)." Cp. Epist. i. 3, 22. Many, however, connect *turpiter* with *desinat*.

4. *Mulier formosa superne*, explains *humano capiti* in line 1.

5. *Spectatum* (*1st Sup.*), *&c.—amici?*—"if admitted to see it, could you, my friends, keep from laughing?"

6. *Isti* marks contempt, and *tabulae* refers to the picture which has just been described.

7. *Cujus, &c.—species*—"whose fanciful representations will be fashioned like a sick man's dreams."

9. *Reddatur*—"should be assigned," or "should correspond." Cp. Sat. i. 4. 15, and 6, 131. Cp. Orelli, "*Natura rerum* dat, *poeta* reddit *ut debitum*." *Pictoribus, &c.—potestas* is an anticipated objection. The poet next defines the use and character of *poetical license*, which unskilful writers often plead in defence of their transgressions against the law of *unity*.

10. *Aequa*—"fair," or "reasonable." Voss and Arnold make it equivalent to *par*—"equal."

11. *Petimus* is the act of the poet; *damus* of the critic.

12. *Sed non, &c.—agni*—License must never be carried so far as to unite things that are plainly and naturally repugnant to each other. Cp. Epist. i. 5, 25.

13 *Geminentur*—"should be mated (or coupled)." Cp. Epode 16, 30, &c.

14. *Inceptis gravibus, &c.—pannus, &c.*—"to pompous introductions, and such as promise great things, are generally tacked (or sewed) one or two purple patches, in order to make a brilliant display," &c, i.e, exordiums of high attempt and lofty promise, are frequently followed by the description of a grove and altar of Diana, the meanderings of a stream gliding swiftly through pleasant fields, the river Rhine, or a rainbow, which, like so many purple patches on a garment, make a great show, but are not in their proper place. Young poets especially, under the influence of a warm imagination, are apt to indulge in frequent and ill timed descriptions. Cp. Sat i. 10, 37.

16. *Pannus* may refer to the *latus clavus* of the *toga praetexta*, or to the *instita* of the *stola*. See Notes, Sat. i. 5, 36, and 2, 29.

18. *Rhenum* is here used adjectively, like *Metaurum*, in Ode iv. 4, 38.

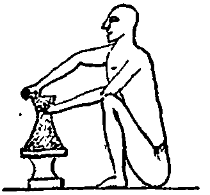
19. *Et fortasse cupressum scis simulare, &c.*—Horace compares the poet, accustomed to indulge in insulated descriptions, to a painter employed by a sailor to paint a shipwreck, while he could draw nothing but a cypress. See Notes, Ode i. 5, 13. The simile is understood to be derived from the Greek proverb for anything remarkably inappropriate: *μή τι καὶ κυπαρίσσου θέλεις*; which is said to have originated with a bad painter asking a shipwrecked sailor if he would not like a cypress introduced into the picture of the wreck, which he meant to carry about with him when he was begging. Cp. Persius, Sat. i. 88; Juvenal, xiv. 301; and Martial, xii. 57, 11.

20. *Simulare, μιμεῖσθαι*—"to imitate," i.e., *penicillo exprimere*—"to paint." Cp. Epist. ii. 1, 241. *Quid hoc (juvat), si, &c.—pingitur?*—"if he who is to be painted for a given price, is to be represented as swimming out utterly hopeless from the fragments of a wreck?' *Fractis—navibus*—The plural implies a storm that had wrecked several ships, or had broken one ship into numerous pieces.

21. *Amphora, &c.—urceus exit?*—A bad poet, who begins with something great and magnificent, but ends with trifles, is like a bad potter, who begins a large and beautifully-shaped jar, but produces only a common pitcher. *Amphora*—See Notes, Ode iii. 8, 10.

22 *Currente rota (figulari)*—The potter's

wheel (*rota figularis*) was a circular table, with a horizontal revolution, for holding the clay out of which he moulded his vessels. The following cut represents an Egyptian sitting beside the revolving wheel, hollowing out the inside of a vessel with his right hand, and smoothing the outside with his left. *Urceus*—Its shape is unknown; but from Cato (de Re Rust. 13), who speaks of one containing *quadrantalia quinque*, it appears, sometimes at least, not to have been inferior to the *amphora* in size.



23. *Denique, &c.—et unum*—"in a word, be the subject what it may, only let it be simple and uniform."

24. *Maxima pars vatum—decipimur specie recti*—Respecting the observance of unity, and the avoiding of ill-timed descriptions, there are two cases in which ambition may remarkably mislead. The *first* is, when an acknowledged beauty is pushed too far. Thus *brevity* may become *obscurity*; *sublimity, bombast*; *caution, coolness*; and *variety* of description, *want of unity* of plan. The second is, when an artist is disqualified for the just execution of a *whole*, or of such *particulars* as are susceptible of real beauty, through an excessive fear of committing faults. For, not the affectation of superior excellencies only, but even *In vitium ducit* culpae fuga, *si caret arte.*

26. *Sectantem (alium). Levia*—"smoothness," i.e., a smooth and easy style. Some three MSS. give *lenia. Nervi—animique*—"energy and spirit," lit., "sinews and spirits."

27. *Professus grandia turget*="*qui sublime genus dicendi affectat, fit turgidus.*"

28. *Serpit humi*—Cp. Epist. ii. 1, 250, and τὸ χαμαιτυπὲς, and χαμαιπετής. *Tutus*, like ἀσφαλής, for *cauto. Timidusque procellae*—Cp. Ode ii 10, 1.

29. *Variare*=ποικίλλειν—"to diversify." *Prodigialiter* — "monstrously," or "with incongruous combinations." It applies to *variare*, not to *appingit*, as Rutgers and others would have it.

32. *Æmilium, &c.—nesciet* — "an artist, about the Æmilian school, will, in a manner superior to all others, both express the nails, and imitate in bronze the soft hair, though unsuccessful in the completion of his work, because he will not know how to give a just proportion to the whole," i.e., "among the artists who dwell around the Æmilian school, there will probably be some individual or other, who, &c." According to the Scholiast, Æmilius Lepidus had a school of gladiators, where the public bath of Polycletes was afterwards situated. Many artists appear to have resided in the neighbourhood of this school. *Faber* (*aerarius*). *Unus* is here equivalent to *praeter ceteros, melius quam reliqui omnes, omnium optime, prae omnibus aliis, &c.*, as in Sat. ii. 3, 24. Düntzer and others make it equivalent to *aliquis*. Some MSS. give *imus*, which some explain: 1. as a proper name; 2. as the lowest or most inferior; 3. as *obscure*, Ode iii. 1, 15; or 4. as having his shop in the lowest part of the circus.

33. *Imitabitur*—Cp. Epist. ii 2, 8.

34. *Ponere*=*fingere*, as in Ode iv. 8, 8. *Totum*=*omnes operis partes necessarias.*

35. *Hunc ego me (esse) si, &c —capillo*—"were I anxious to bestow labour upon any work, I would no more wish to (lit. to be him) imitate such a one, than to appear in public with a wry (or disfigured) nose, *though* remarkable for fine black eyes and hair."

37. *Spectandum, &c.—capillo*—Cp. Ode. i. 32, 11.

38. *Sumite, &c.—ordo*—The poet's next precept is that the writer should be master of his subject. *Aequam* —"proportioned (or suited) to."

39. *Versate (animo)*=*deliberate.*

40. *Potenter* = κατὰ δύναμιν, or *pro suis viribus*—"in accordance with his abilities." Markland would make it equivalent to *pudenter*, in line 51. Cp. Epist. i. 17, 44, and ii. 1, 259.

41. *Nec facundia deseret hunc, nec lucidus ordo*—The poet who selects a subject proportioned to his powers, will always be able to adorn it with appropriate language and perspicuous arrangement.

42. *Ordinis, &c —fallor*—"the excellence and beauty of arrangement, will (lit., be this) consist in this, or I am much mistaken." *Ordinis* is a sort of *anaphora* of *ordo* in the preceding line. *Erit* is here modestly put for *est. Venus*—Cp. line 320.

43. *Ut jam nunc, &c.—omittat*—"that he will say at this very moment things that ought to be said at this very moment, and put off, and pass over for the present, very many other things," which a less skilful poet would introduce, i.e., judicious arrangement consists in neither anticipating nor deferring, but in saying everything at the proper time.

44. *Pleraque*=*permulta. Differat—omittat*—The tautology is justifiable, as the former refers to the intention, the latter to the execution of what is intended.

45. *Hoc (verbum) amet, hoc spernat*—"will prefer this word and reject that." *Promissi carminis*—Any great poem, such as the Æneid of Virgil, would be expected, no doubt, before it was forthcoming, as many would know that it was begun long before it was completed. Bentley thinks that the sense is improved by placing this line after *In verbis, &c.—serendis.*

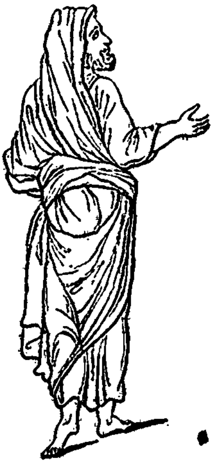
46. *In verbis etiam tenuis cautusque serendis*—"nice and cautious too in the employ-

ment of words." *Tenuis* = λεπτός—Cp. Ode ii. 16, 38. Some take *serendis* in the sense of *creandis*, from *sero, sevi*, &c., and not from *sero, serui*, &c., and make it apply to the introduction of new words and forms of expression. The causes that affect *the method* will equally affect the *language* of poetry.

47. *Notum, &c.—novum*—The order is *si callida junctura reddiderit notum verbum, novum*, not as some would have it, *si callida junctura reddiderit novum verbum, notum. Callida—junctura*—"a skilful combination." Orelli suggests the following examples from Horace, *splendide mendax, insanientis sapientiae consultus, animae magnae prodigus, &c.*

49. *Indiciis* (σημείοις) *monstrare recentibus abdita rerum*—"to explain abtruse subjects by newly-invented terms." Inventions and discoveries may, of course, need newly-invented terms to enable others to comprehend them. *Abdita rerum*—See Notes, Ode iv. 12, 19.

50 *Fingere cinctutis non exaudita Cethegis continget*—"it will be allowed to coin words unheard of by the kilted (or belted, i.e., ancient) Cethegi," who flourished about 200 years ago. See Notes, Epist. ii. 2, 117. *Cinctutis*—"who wore the *cinctus* or kilt," instead of the *tunica*. See *Campestre*, Notes, Epist. i. 11, 17. Some would have *cinctutis* here to refer to the *cinctus Gabinus*, as represented in the following cut from the Vatican Virgil. This mode of adjusting the *toga* was used on solemn occasions, as when a consul was about to declare war in the name of the Roman people, or to devote himself to death for his country. See Ramsay's Antiquities.



51. *Sumpta pudenter*—"if used with moderation."

52. *Habebunt—fidem*—"will be well received," lit., "will enjoy authority." *Si Graeco fonte cadant, parce detorta*—"if they descend, with a slight deviation, from a Grecian source," i.e., without too much violence, from a language already known and approved. Orelli applies this to words compounded according to a Greek analogy, such as *centimanus, tauriformis, belluosus* (μεγακήτης), *inaudax, aurum vestibus illitum* (χρυσόπαστος), *impariter* (ἀνίσως), *intermundia, indifferens, qualitas, aequilibritas* (ἰσονομία), *veriloquium, essentia* (οὐσία), *indoloria* (ἀπάθεια), not to words that have been but "slightly altered," such as *aether, aër, triclinium, aenophorum, peripathisma, philosophia, historia, &c. Quid autem, &c.*—Horace claims for *modern* poets the same privilege which was freely conceded to the *ancient*, of introducing new words and forms of expression when required.

54. *Caecilio Plautoque*—See Notes, Epist. ii. 1, 58, 59. *Ademptum*—"what is refused."

55. *Virgilio Varioque*—See Notes, Ode i. 3, and 6 It does not follow, as some would have it, that Virgil and Varius were alive when this was written. *Pauca* (*nova verba*).

56. *Invideor*=φθονοῦμαι—"I am grudged (or invidiously refused)." Horace here avails himself of the privilege which he claims for others, by using *invideor* for *invidetur mihi*, as only those transitive verbs which govern an acc. in the act. were used personally in the passive. Cp. *imperor*, Epist. i. 5, 21. He has also the credit of restoring the primary signification of *ambitiosior*, Ode i. 36, 20; *pereuntis*, iii. 14, 27; *sapiens*, Sat. ii. 41, 44, &c. *Catonis*—See Notes, Epist. ii. 2, 117. *Enni*—See Notes, Epist. i. 19, 7.

59. *Signatum praesente nota producere nomen*—"to bring out (or give publicity to) a word impressed with the current stamp." Words are here compared to coin, which bears the stamp of the reigning prince. For *producere*, Bentley reads *procudere*, on the authority of a few MSS., and wantonly substitutes *nummum* for *nomen*.

60. *Ut silvae foliis pronos mutantur in annos*—"as woods are changed in their leaves (lit., against declining years) at the end of year after year." This line has suffered sadly in the hands of commentators. Gonod makes *ut* equivalent to *cum* or *quando*. Diomedes inserts *in* before *foliis*. Bentley changes *pronos* into *privos*. For *mutantur*, Ge. Fabricius would have *nudantur*, or *viduantur*. *Foliis* is the abl. of instrument. *Pronos*—Cp. Ode iii. 27, 18. Acron would have it to mean "rapidly revolving," and Keightley "flowing." *In annos*=*ex annis in annos*—"from year to year," as *in dies*, or *in diem*=*ex die in diem*—"from day to day." Cp. Virgil, Æn. vi. 309, *Quam multa in silvis autumni frigore primo Lapsa cadunt folia*. Horace seems here to have had in view the similitude in the sixth book of the Iliad (146, &c.), in which Homer compares

the generations of men to the annual succession of leaves, *Οἵη περ φύλλων γενεή, τοιήδε καὶ ἀνδρῶν. κτλ.*

61. *Prima (folia) cadunt*—"the first ones fall," is a parenthetical reflection, equally connected with what precedes and follows. The idea is, that "the leaves which come in spring fall in autumn, year after year, in constant succession." Many understand the words to mean, "*quæ prius germinaverunt, etiam prius decidunt;*" but those plants which come first into leaf are not always the first to shed their leaves, and even if it were the case, a poet would scarcely be so precise as to state it. *Vetus—aetas*—"the old generation." *Interit*—"dies."

62. *Ritu*—Cp. Sat. ii. 3, 268. *Modo nata*—"lately born (or produced)."

63. *Debemur morti nos nostraque*—"we and ours are doomed to death." Cp. Ode ii. 3, 25, &c., and 14, 21, &c., with Ovid, Met. x 32, *Omnia debemur vobis (diis inferis), paulumque morati Serius aut citius sedem properamus ad unam. Nos nostraque*—Cp. Epist. ii. 1, 89. The poet here dexterously contrives to compliment Augustus on the construction of three of his great public works—1. the Julian Harbour, which was executed by Agrippa, and formed by opening a communication between the sea, the *Lacus Lucrinus*, and the *Lacus Avernus*, in the neighbourhood of Baiæ, after the fleet of Augustus had been defeated by that of Sextus Pompeius, in B C. 37; 2. the draining of part of the Pomptine Marshes; and 3. the checking of the inundations of the Tiber. For a time, the harbour proved large enough for the daily exercise of 20,000 seamen, and is said to have been the means of enabling the Emperor to obtain a complete victory over his antagonist, in 35. The fleet was subsequently removed to Misenum, and what was the harbour is now a marsh, known by the name of *Mar Morto*.

64. *Neptunus*—Cp. Epist. i. 11, 10. *Aquilonibus* is here for winds in general, as in Virgil, Æn. iv. 310, *et mediis properas aquilonibus ire per altum*, and in the ablative. Cp. Epist. i. 8, 10. For *classes aquilonibus arcet*, a prose author would have had *aquilones arcet a classibus*.

65. *Regis*—"of a king," i.e., worthy of a king. Cp. Ode ii. 15, 1. *Palus*—The last syllable is not found elsewhere short, nor is it believed that the Pomptine Marshes were ever drained, though probably intended to be so, both by Julius Cæsar and Augustus. *Aptaque—remis*=*navigabilisque.*

66. *Alit (frumento) Grave*—"laborious," i.e., "heavy," because difficult to draw when deeply inserted in the ground.

67. The Scholiasts refer this to the draining of the *Velabrum*, which Agrippa effected by order of the Emperor, though it is generally supposed to allude to the clearance of the Tiber (Suetonius, Oct. 30), after the inundations mentioned in Ode i. 2, 13, &c.

68. *Doctus iter melius*—Cp. Epist. i. 14, 29. *Mortalia facta peribunt, &c.*—If, argues the poet, these splendid works of public utility cannot withstand the power of all-destroying time, how can the lighter and more evanescent graces of language ever hope to escape?

69. *Nedum, &c*—*vivax*—"much less will the bloom and elegance of language continue to flourish and endure." *Stet—vivax*=*floreat, maneatque.*

71. *In honore*—"in esteem." *Si volet, &c.*—*loquendi*—"if it be the will of custom, under whose control is the decision, and right, and standard of language." Cp. Epist. ii. 2, 140

73. From *general* reflections on *poetry*, Horace now proceeds to *particular* remarks on the four great species of poetry, the *Epic, Elegiac, Dramatic*, and *Lyric.*

74. *Quo—numero*—"in what numbers," i.e., in what kind of measure.

75. *Versibus impariter junctis*, refers to the alternate succession of Hexameters and Pentameters in Elegiac verse. *Impariter* is not known to occur elsewhere. *Querimonia primum*—Horace supposes that this species of verse was first applied to dirges (*θρηνῳδη*), or lamentations for the death of friends and eminent persons, not to the complaints of slighted lovers, in allusion to the etymology of ἐλεγεῖον, from ἒ ἒ (the cry of grief), and λέγειν. Hermann makes ἒ ἒ λέγ᾽ ἒ ἒ λέγε, the latter half of the pentameter.

76. *Voti sententia compos*—"successful desires," i.e., pleasurable emotions. Elegy has been styled *θρηνητική, ἐρωτική, προτρεπτική*, and *διδακτική*, according as it has been devoted to lamentation, love, exhortation, or instruction. Callinus of Ephesus (B.C. 736-712) and Simonides of Ceos (525-477) exemplified the first; Mimnermus of Colophon (630-587), the second; Tyrtæus of Attica (685), as well as Callinus, the third; Solon of Athens (594), and Theognis of Megara (544), the fourth. Horace here mentions only the first two kinds as being the more characteristic.

77. *Exiguos*—"short," as compared with an Epic both in character and metre. Orelli explains it by the epithets *tenues atque humiles*—"slender and lowly."

78. *Grammatici*, here as in Epist. i. 19, 40, with some degree of irony.

79. *Archilochum*—See Notes, Epist. i. 19, 25. *Proprio—iambo*—"with his own iambus." See Notes, Ode i. 16, 3. *Rabies*—Cp. Epode 6, 13.

80. *Hunc socci, &c.*—*cothurni*—"this foot the sock and the stately buskin adopted." See Notes ii. 1, 11; Epist. ii. 1, 74; and Sat. i. 5, 64.

81. *Alternis aptum, &c.*—*agendis*—"as suited for dialogue, and calculated to surmount the tumult of an assembled audience, and naturally adapted to the action of the stage," from the position of the ἄρσις and θέσις in the measure, and the ease with which it could be recited. This

explains why it should be called μέτρον πρακτικόν by Aristotle.

83. *Fidibus*—"to the lyre." Horace here enumerates four kinds of lyric poetry—hymns and pæans in praise of gods and heroes, triumphal odes, love songs, and dithyrambics. The first two especially refer to the works of Pindar; the second, to those of Alcæus and Sappho. See Notes, Ode iv. 2, 10-21. *Divos* is governed by *referre*, not by *dedit*. Cp. line 323. *Puerosque deorum*=*semideos* or *heroes*.

85. *Curas*—"the love cares." *Libera*—"free spoken or jovial," not=*larga*—"copious." Cp. line 224; Sat. i. 4, 89; and ii. 8, 37.

86. *Descriptas, &c.—salutor?*—"why am I greeted as a poet (i.e. I am unworthy of being called a poet) if I am unable or do not know to observe the characteristic changes of style and shades of colouring required by the different kinds of (lit. work) poetry?" *Descriptas*—"marked out (or defined)," by the usage of the best writers. *Vices*—Cp. Sat. i. 10, 12. *Operum*=*generum poesis*. *Colores*—The poet keeps up the analogy between painting and poetry. Cp. line 236.

87. *Nequeo*, per naturam; *Ignoro*, per artem, *quam non didici*—Comm. Cruq. *Que*=*ve*.

88. *Pudens prave*—"out of false modesty." Cp. *pudor malus*, Epist. ii. 16, 24.

89. *Res comica*—"a comic subject." Still it is admitted, in line 94, that comedy, in the passionate parts, will admit of a tragic elevation; and tragedy, in its soft, distressful scenes, condescend to the ease of familiar conversation.

90. *Privatis*—"familiar," i.e., such as are used in describing the *private* life that forms the basis of comedy, but are unsuited for kings, heroes, and the other characters of tragedy.

91. *Narrari* refers to the ἐξάγγελος. *Coena Thyestae*—"the banquet of Thyestes," is here put for any tragic subject (*res tragica*). See Notes, Ode i. 6, 8, and Epode 5, 86.

92. *Singula, &c.—decenter*—"let each particular species of writing, having obtained its proper place, hold it in a becoming manner." The construction is, *singula quaeque, sortita (locum), teneant (eum) locum decenter* (=εὐπρεπῶς). Cp. line 86.

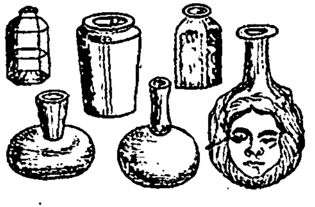
93. *Vocem—tollit*—"raises its voice." Cp. the Scholiast, *Grandioribus verbis utitur*.

94. *Iratusque Chremes tumido delitigat ore*—"and angry Chremes rails in swelling strain," as in the *Heautontimoroumenos* of Terence (Act 5, Sc. 4), where the irritated Chremes breaks out against his son Clitiphon. *Delitigat* is not found elsewhere.

95. *Et tragicus, &c.—Peleus*—"and the tragic Telephus and Peleus generally grieve in prosaic style." Most editors put a full stop after *pedestri*, and supply *actor* or *scriptor* after *tragicus*. *Dolet* is in the singular, because it refers to Telephus and Peleus independently. The two are to be regarded as one illustration of the poet's statement *Tragicus Telephus*—Cp. Sat. ii. 5, 91.

96. *Telephus*—See Notes, Epode 17, 8. *Peleus*—Peleus, the father of Achilles, was, as well as Telamon, driven as an exile from Ægina by his father Æacus, in consequence of being supposed guilty of murdering his step-brother Phocus. Cp. Ode iii. 3, 17. *Uterque, &c.—verba*—"both cast aside (or discard) high-sounding expressions and words a-foot-and-a-half-long." Real sorrow selects simple and expressive words.

97. *Ampulla*, though a general term for a bottle, properly denotes one with a narrow neck and a swelling body, and hence turgid language or bombast. See Notes, Epist. i. 3, 14. Several specimens of *ampullae* are represented in the following cut. *Sesquipedalia verba*=the ἔπη ἁμαξιαῖα of Aristophanes. Gellius, as quoted by Orelli, gives the following examples from the Alcestis of Lævius:—*Aurora pudoricolor, curis intolerantibus, Nestor trisaeclisenex et dulcioreloquus, rudentisibilus, veliivolitantibus navibus*.



98. *Si curat cor spectantis tetigisse querela*—Those who put *curat* after *spectantis* do not perceive that the poet purposely neglects the cæsura to illustrate his subject. *Si curat*—"if he desires." *Tetigisse* ἀοριστικῶς, as in Epist. i. 17, 5.

99. *Non satis, &c.—sunto*—"It is not enough that poems be beautiful; let them also be affecting." *Poëmata* refers principally to dramatic compositions. *Dulcia*=ψυχαγωγικά. *Sunto*—*agunto*—For similar ὁμοιοτέλευτα, see lines 173, 177; and Virgil, Æn. i. 625, 6; ii. 424, 5; 456, 7; and ix. 182, 3.

100. In composing a dramatic poem, the poet, if he wishes to make it affecting, must remember the force of sympathy existing between the actor and the audience.

101. *Flentibus adsunt*=*praesto sunt*, or συνομοιοπαθοῦσιν—"wait on those who weep." For *adsunt*, Bentley substitutes *adflent*, on the authority of an anonymous grammarian.

103. *Laedent*—"will affect (or grieve)."

104. *Male si mandata (verba) loqueris*—"if you use (lit. talk badly appropriate words) inappropriate expressions." To command attention, the words should be suitable to the sentiments, and the sentiments to the characters represented. Lambinus and others join *male* with *loqueris*, and explain—"if you deliver badly the part assigned to you by the poet," as if Horace

meant to direct the actor rather than the poet. Cp. line 176.

107. *Ludentem lasciva* — "sportive expressions a playful look." *Severum seria*—The former is generally applied to persons; the latter, to things. Cp. line 216.

108. *Prius*—"first," is opposed to *post*—"afterwards," in line 111.

109. *Fortunarum habitum* — "condition of fortune." *Juvat* (*nos*)—"affects us with joy."

112. *Si dicentis, &c.—cachinnum*—"If the words of the speaker will be unsuited to his station in life, the Roman knights and foot will raise a horse-laugh."

113. *Equites peditesque*, are here used for "all the spectators, high and low, without exception." Cp. Livy, i. 44, *omnes cives Romani equites peditesque.* Otho's distribution of the seats, may perhaps have suggested this division of the audience. See Notes, Epode 4, 16.

114. *Divusne*—Such as Apollo, Diana,' Minerva, in the Greek plays. Some MSS. and Editions give *Davusne.* The former is better, as the reference is mainly to tragedy. Cp. also line 227. *Heros*—Such as Œdipus, Orestes, Ajax, &c.

115. *Maturusne senex*—Cp. Ode iv. 4, 55, and Virgil, Æn. ix. 246, *annis gravis atque animi maturus Aletes.*

116. *Fervidus*—"warmed." *Matrona* is here opposed to *nutrix* and *potens* to *sedula.* See Note on line 1. *Matrona*, such as Jocasta, Phædra, &c. *Potens*=*πότνια*. *Nutrix*, such as Cilissa, in the Choëphoræ of Æschylus, and others in the Trachiniæ of Sophocles, and the Hippolytus of Euripides.

117. *Mercatorne vagus cultorne virentis agelli*—The *mercator vagus* having travelled much, may be expected to be more refined in his habits, and better informed than the *cultor virentis agelli*, the plain, honest, country-farmer. An ἔμπορος appears in the Philoctetes of Sophocles, and an αὐτουργὸς in the Electra of Euripides.

118. *Colchus an Assyrius; Thebis nutritus an Argis*—The Colchians were represented as savage and inhospitable, like Æetes; the Assyrians refined and voluptuous, like Xerxes; the Thebans, stupid, like Bœotians (Notes, Epist. ii. 1, 244); the Argives, high-spirited and proud, like the Epigoni, or their predecessors, the seven who perished before Thebes.

119. *Aut famam, &c.—finge*—"either follow tradition, or invent characters consistent with themselves." In some Editions, the full stop is placed after *scriptor*, and a comma after *finge*—"you who write, either follow," &c.

120. *Scriptor honoratum si forte reponis Achillem*—"if haply, as a writer, you represent anew the honoured Achilles." *Honoratum—Achillem*=the ἀγαυόν, κλυτὸν Ἀχιλλῆα of Homer. Some explain *honoratum* as "celebrated," by Homer; others as "honoured with presents," by Agamemnon (Il. x. 260, &c.); and Bentley conjectures *Homereum* in its stead. *Reponis*—Cp. line 190.

121. *Impiger, iracundus, inexorabilis, acer* (*sit*) — "let him be indefatigable, wrathful, inexorable, impetuous."

122. *Jura, &c.—armis*—Cp. Il. i. 295. *Neget*=*dicat non. Nata* (*esse*). *Nihil non*—"every thing;" but *non nihil*—"something." *Arroget* — "arrogantly claim." *Armis*—"for his arms," is a dative.

123. *Ferox invictaque*—"fierce and inexorable (or indomitable)," as in the Medea of Euripides. *Flebilis, &c.—Orestes*—"let Ino be given to tears, Ixion be perfidious, Io wander, and Orestes mourn." Ino, the daughter of Cadmus and Harmonia, and wife of Athamas, king of Thebes, had two sons, Learchus and Melicerta. The father is said to have killed the former in a fit of frenzy, and the mother to have lept into the sea with the latter. Ino and Melicerta were afterwards worshipped as sea deities, under the names of Leucothea and Palæmon. Cp. Ovid, Met. iv. 416, &c.

124. *Ixion*—See Notes, Ode iii. 11, 22. *Io*, the daughter of Inachus, king of Argos, was changed by Jupiter into a heifer, which Juno out of jealousy caused to be carefully watched by the hundred-eyed Argus, and after his death, to be driven by a gad-fly into Egypt, where she gave birth to Epaphus, and was worshipped as a goddess. Her story is told by Ovid, Met. i. 588, &c., and forms an episode in the Prometheus of Æschylus. *Orestes*—See Notes, Sat. ii. 3, 132, and compare Virgil, Æn. iii. 331.

125. *Si quid inexpertum scenae committis*—Having explained the *famam sequere* of line 119, Horace now proceeds to elucidate the *aut sibi convenientia finge.*

128. *Difficile est proprie communia dicere* is apparently a translation of the Greek χαλεπὸν τὰ κοινὰ ἰδιῶσαι—"it is not easy to appropriate unappropriated subjects," which will ultimately be possessed by the most powerful claimant. *Proprie—dicere* (*aliquid*)—"is to treat any theme in such a way as to make it a permanent possession." *Communia*—As in civil law *communia* designated those things which either were equally the property of all, such as the air, the sea, and its shores, or which were unappropriated, and liable to be seized by those who had the power, so in poetry it may denote fictions or discoveries, abstract subjects, such as anger, cruelty, cunning, &c., anything, in short, which might be termed original, or which had not been previously represented on the stage. Cp. *ignota indictaque*, in line 130. Many, however, understand Horace to assert not that "it is difficult to individualize abstract subjects, and become the author of a universally popular work of fiction;" but that "it is difficult to treat common topics (i.e., such as are known to all) in a peculiar manner (or in such a way as to make them appear one's own property)." Such an interpretation, however, is inconsistent with the context, for it is scarcely admissible that Horace would either recommend a subject to a

young poet because of its difficulty, or use *tuque*, in the sense of *tu tamen* or *nihilominus tu*—"yet you," or speak of the Iliad as if it had not been appropriated by Homer.

129. *Rectius*—"with more propriety," or "more wisely." *Deducis in actus*—"dramatize," lit., "spin off into acts." See Notes, Sat. ii. 1, 4. Fea and Doering read *diducis*. Æschylus used to say that his plays were fragments from Homer's great banquets.

130. *Quam si proferres—primus*—"than you would do if you were the first to bring forward."

131. *Publica, &c —erit*—"a public subject will become matter of private right (or property)." Orelli illustrates this by the myth of Electra, which is appropriated by each of the three great tragedians of Greece, Æschylus, Sophocles, and Euripides. *Communia* designates what belongs to all mankind; *publica*, to particular states; and *privata*, to particular individuals. Horace next counsels those writers who do not aspire to too much originality, to avoid—1. Common-places; 2. Servile imitations of words; and 3. Servile imitation of sentiments. *Si, &c.—orbem*—"if you will neither dwell upon a round of particulars, trite in their nature and open to all," i.e., common-places. Cp. Τὰ ἐν κύκλῳ.

133. *Verbo verbum*—Cp. Epist. i. 19, 6. *Reddere*—"to render," or "to translate." This is substantially the explanation of Orelli. It may still, however, be doubted whether Horace did not mean *orbem* to refer to a *cyclic poem*, and wish to caution his readers against dwelling upon a hackneyed subject. See Note on line 136.

134. *Nec, &c.—lex*—"nor, as an imitator, shall you leap down into a pit, out of which either shame, or the nature (or law) of your work may (lit., forbid you to carry forth your foot) prevent you from retreating." This is the third caution. *In arctum (locum)*=εἰς στενόν, and opposed to *patulum*. The metaphor is supposed to have been suggested by the fable of the Goat and the Fox.

136. From this to line 153, Horace treats of Epic poets; but his directions and admonitions are mainly intended for the dramatic writer. *Ut scriptor cyclicus olim*—"like the cyclic bard of old." Some think that *scriptor*, for *poeta*, is ironical, but without good reason. Cp. Ars Poet., 120, 235, and Epist. ii. 136. For *cyclicus*, Bentley prefers *cyclius*, which is found in some MSS. The Cyclic poets (Κυκλικοί) were a series of Epic writers who, with the exception of Homer, flourished between 775 and 566 B.C., and were apparently of small merit. Their poems were called *cyclic*, because, collectively, they described a cycle of mythic heroes, from the achievements of Hercules to the murder of Ulysses by his son Telegonus. Of these, Clinton, in his Fasti, gives a catalogue of 30 from Proclus's Chrestomatheia. The last 8 were on the heroes of Homer, and styled Cypria, Ilias, Æthiopis, Ilias Parva, Ἰλίου πέρσις, Νόστοι, Odyssea, and Telegonia. The first was an introduction to the Iliad, by Stasinus of Cyprus, or of Hegesinus; the third and fifth, a continuation of it by Arctinus (B.C. 775-740); the fourth, by Lesches of Mytilene (657); the sixth, an introduction to the Odyssey, by Agias of Trœzen; and the eighth, a continuation of it, by Eugamon of Cyrene (566). The second and seventh, by Homer, are the only two that have survived, and are believed to have been composed much earlier than the rest. They are dated by Clinton between 962 and 927, B.C.

137. It is not known to which of them the original of this verse should be ascribed; but it is adduced as a warning against pompous introductions, which excite expectations that are not likely to be gratified.

138. *Tanto—hiatu*—"of such (lit., gaping, vaunting." *Feret*=*proferet*. *Promissor*—Cp. Sat. ii. 3, 6.

139. *Parturiunt, &c.—mus* is a translation of the Greek proverb for "much ado about nothing"—Ὤδινεν ὄρος· εἶτα μῦν ἀπέτεκεν, or as it is given by Athenæus, xiv. 6, Ὤδινεν ὄρος, Ζεὺς δ᾽ ἐφοβεῖτο, τὸ δ᾽ ἔτεκεν μῦν. Cp. Phædrus, iv. 22. *Parturiunt*—Most MSS. give *parturient*, to correspond with *nascetur*. The former is the more accurate, for the present indicative of desiderative or meditative verbs has the force of the future. *Mus*—For a similar ending, see Virgil, Æn. iii. 390, and Ovid, Met. viii. 359.

140. *Quanto rectius hic, qui nil molitur inepte*—"how much more correctly does he (i.e., Homer) begin who attempts nothing unskilfully."

141. *Dic mihi, &c.—urbes* is an epitome of the first three lines of the Odyssey. Cp. Epist. i. 2, 19, &c.

143. *Non fumum, &c.—promat*—Homer does not seek to begin with a flash and end in smoke, but out of smoke to bring glorious light, and surprise us with the brilliant and dazzling creations of his fancy.

144. *Speciosa—miracula* (θαύματα)—"his brilliant wonders."

145. *Antiphaten*—Antiphates, king of the Læstrygones in Sicily. See Odyss. x. 80, &c. *Scyllamque—Charybdin*—See Odyss. xii. 85, &c. *Cyclope*—Κύκλωψ in the Odyssey, denotes Polyphemus. See Odyss., ix. 187, &c.

146. Some understand Horace here to refer to the Νόστοι of Agias, others to the Thebais of Antimachus, of Claros, a contemporary of Plato. If to the former, *reditus* denotes Diomede's return from Troy; if to the latter, his return to Ætolia, after the second Theban war. From this it would appear that the poet, whoever he was, had, in describing the return of Diomede, absurdly introduced the murder of his uncle Meleager,

147. This is understood to refer to the

Cypria of Stasinus. *Gemino—ab ovo*—"with the two eggs," of Leda, i.e., from the birth of Helen, who is fabled to have sprung from the one egg, and Castor and Pollux from the other. See Notes, Ode i. 12, 26.

148. *Eventum*—"the catastrophe." *In medias res*—Homer, at the outset of the Iliad, does not wait to explain the causes which brought on the strife between Achilles and Agamemnon, but commences at once with the wrath of Pelides, (Μῆνιν ἄειδε, θεά !) as if the causes that led to it were already known. Cp. Cicero ad Att. i. 16, 1, *Respondebo tibi* ὕστερον πρότερον, Ὁμηρικῶς.

149. *Et quae, &c.—(ea) relinquit*—"and he omits those details which he despairs of being able to acquire splendour (lit., being handled) by poetic treatment."

151. *Atque ita, &c.—remiscet, &c.*—"and he so moulds his fictions, so blends what is false with what is true," &c., i.e., Homer so admirably blends fiction with reality, that there is no discrepancy between the beginning, middle, and end of his poems.

153. From this to line 178, Horace insists upon the dramatic writer attending to the characteristic differences of the four ages of man in his *dramatis personae*. In this he appears to have imitated Aristotle, Rhet. ii. 12. Cp. Shakspere's Seven Ages, in "As You Like it," ii. 7. *Tu*, i.e., *scriptor*—not simply *Piso*, as in line 366.

154. *Si* depends on *notandi sunt*, in line 156, not on *audi*. For *plausoris*, Bentley substitutes *fautoris*. *Aulaea manentes*—"who waits for the curtain," i.e., who will wait till the end of the play. See Notes, Epist. ii. 1, 189.

155. *Cantor* is here equivalent to *histrio*, as in Cicero pro Sestio, 55, 118. The last actor appears to have concluded with *vos plaudite*—"clap your hands," or, as we would say, with a "Hip, hip, hurrah!"

157. *Mobilibusque decor naturis dandus (est) et annis*—"and a suitable character must be assigned to varying dispositions and years," i.e., a certain decorum or propriety must be observed in depicting the natures or dispositions of men, as they vary with years. For *naturis*, Bentley reads *maturis*, on slight authority.

158. *Reddere—voces*—"to express himself in words," i.e., to speak. *Pede certo*—"with a sure (or steady) foot."

159. *Gestit paribus colludere*—Cp. Aristotle, καὶ φιλόφιλοι, καὶ φιλέταιροι, μᾶλλον τῶν ἄλλων ἡλικιῶν. *Et iram colligit ac ponit temere*—"and is rash in contracting and in laying aside anger." Cp. Aristotle, καὶ θυμικοὶ καὶ ὀξύθυμοι, καὶ οἷοι ἀκολουθεῖν τῇ ὁρμῇ.

160. *Et mutatur in horas*—Cp. Aristotle, εὐμετάβολοι δὲ καὶ ἁψίκοροι πρὸς τὰς ἐπιθυμίας. See Notes, Sat. ii. 7, 10.

161. *Tandem* marks the impatience of the young to be freed from restraint. *Custode remoto*—The *paedagogus* was dispensed with when the youth assumed the *toga virilis*. See Sat. i. 6, 81.

162. *Et aprici gramine campi*—See Notes, Ode i. 8, 3.

163. *Cereus in vitium flecti*—"as pliable as wax in being bent towards vice." *Cereus* is here equivalent to the κήρινος of Plato, and the εὔπλαστος of Aristotle. *Asper*—"rough," or "rude."

164. *Utilium tardus provisor*—"a slow provider of things useful," i.e., slow in discerning his true interests, and in providing for the future. Cp. Aristotle, καὶ μᾶλλον αἱροῦνται πράττειν τὰ καλὰ τῶν συμφερόντων. *Prodigus aeris*—"lavish of money." Cp. Aristotle, φιλοχρήματοι δὲ ἥκιστα, διὰ τὸ μήπω ἐνδείας πεπειρᾶσθαι.

165. *Sublimis*—"high spirited," or "presumptuous." Cp. Aristotle, καὶ μεγαλόψυχοι. *Cupidusque*—"and covetous (or ambitious)." Cp. Aristotle, φιλότιμοι μέν εἰσι, μᾶλλον δὲ φιλόνικοι· ὑπεροχῆς γὰρ ἐπιθυμεῖ ἡ νεότης. *Relinquere pernix*—"ever ready to abandon." Cp. Aristotle, εὐμετάβολοι δὲ καὶ ἁψίκοροι πρὸς τὰς ἐπιθυμίας, καὶ σφόδρα μὲν ἐπιθυμοῦσι, ταχέως δὲ παύονται.

166. *Conversis studiis*—"its inclinations having undergone a change." *Aetas animusque virilis*—"the age and spirit of manhood."

167. *Inservit honori*—"slaves (or toils) after political distinction."

168. *Commisisse*, ἀοριστικῶς, for *committere*, as in line 98.

170. *Quaerit, et inventis miser abstinet*—Cp. Aristotle, ὥστε οὔτε ἐπιθυμητικοί, οὔτε πρακτικοί, κατὰ τὰς ἐπιθυμίας, ἀλλὰ κατὰ τὸ κέρδος· διὸ σωφρονικοὶ φαίνονται οἱ τηλικοῦτοι, αἵ τε γὰρ ἐπιθυμίαι ἀνείκασι, καὶ δουλεύουσι τῷ κέρδει. *Quaerit* is here used absolutely, as in Epistle i. 7, 57.

171. *Vel quod res omnes timide gelideque, &c.*—Cp. Aristotle, καὶ δειλοὶ καὶ πάντα προφοβητικοί· ἐναντίως γὰρ διάκεινται τοῖς νέοις· κατεψυγμένοι γάρ εἰσιν· οἱ δὲ θερμοί· ὥστε προωδοπεποίηκε τὸ γῆρας τῇ δειλίᾳ· καὶ γὰρ ὁ φόβος κατάψυξίς τίς ἐστιν.

172. *Spe longus, &c.—futuri*—"long in hope, slow in action, and eagerly desirous of (lit., the future) a prolonged existence." Some explain *spe longus* as "slow to hope," i.e., "long in entertaining hope;" others, as "full of distant expectations," i.e., "long in losing hope." Orelli prefers the former. Cp. Aristotle, οἱ πρεσβύτεροι δυσέλπιδες διὰ τὴν ἐμπειρίαν. For *longus*, Bentley conjectures *lentus avidusque futuri*. Cp.

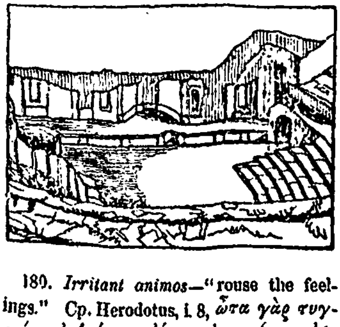
Aristotle, *φιλοζώους*, and Sophocles *Τοῦ ζῆν γὰρ οὐδεὶς ὡς ὁ γηράσκων ἐρᾷ.* For *avidus*, Bentley conjectures *pavidus*. Cp. Aristotle, *καὶ δειλοὶ καὶ πάντα προφοβητικοί.*

173. *Difficilis*—"moroso." Cp. Sat. ii. 5, 90. *Querulus* — Cp. Aristotle, *ὀδυρτικοί εἰσι, καὶ οὐκ εὐτράπελοι οὐδὲ φιλογέλοιοι.* *Laudator temporis acti se puero*—Cp. Aristotle, *διατελοῦσι γὰρ τὰ γινόμενα λέγοντες· ἀναμιμνησκόμενοι γὰρ ἥδονται.*

175. *Anni venientes recedentes*—Aristotle considers the powers of the body in a state of advancement till the 35th year, and the faculties of the mind as progressively improving till the 49th, from which periods they severally decline. According to Comm. Cruq., before the age of 46, years were said *venire*—"to come," and, after that, *abire*—"to go away." See Notes, Ode ii. 5, 14.

178. *Semper, &c.—aptis* — "we are always to dwell with particular attention upon those things that are joined to, and proper for, each individual age," i.e., we must always pay particular attention to whatever is characteristic and proper in each stage of life.

179. *Aut agitur, &c. — refertur* — "an action is either acted on the stage, or related as acted elsewhere." Horace next describes what should be acted, and what related on the stage. On the Greek stage, *ἄγγελοι* announced what was done at a distance; *ἐξάγγελοι*, what was passing behind the scenes, as in the Antigone of Sophocles. The *scena* (*σκηνή*) of an ancient theatre included, in addition to what is now called the *scenes*, the stage (*pulpitum*) on which the actors performed. The large scene at the back was a permanent wall, with three doors, as represented in the following cut. Those at the side were styled *valvae hospitales* and the middle one, by which the chief actor entered, *regiae*. The side scenes were moveable, and called *versatiles*, or *ductiles*, according as they were made to turn on a pivot, or slide in grooves.



180. *Irritant animos*—"rouse the feelings." Cp. Herodotus, i. 8, *ὦτα γὰρ τυγχάνει ἀνθρώποισι ἐόντα ἀπιστότερα ὀφθαλμῶν.* *Demissa per aurem*—Cp. Virgil, Æn. iv. 428.

182. *Non tamen intus digna geri, &c.*—Though what we see done affects us more strongly than what we merely hear related, still (*tamen*) we must not let this principle carry us so far as to bring upon the stage things only fit to be done behind the scenes (*intus*).

184. *Quae mox narret facundia praesens* —"which an eloquent messenger (or herald) may presently relate, as an eye-witness." *Facundia*=*facundus nuntius*. *Praesens*—The narrative of one who was present at the scene which he describes would naturally be more vivid than of one who was not. Several would have *praesens* here to mean merely "on the stage," in which sense it is a superfluous epithet, being sufficiently implied in the context.

185. *Pueros* — Acron says that their names were Medus and Mermerus. *Medea —trucidat*—Cp. line 123. Seneca violates this rule in his Medea. Cp. line 976.

186. *Aut humana palam coquat exta, &c.*, refers to the *coena Thyestae*, in line 91.

187. *In avem*—See Notes, Ode iv. 12, 5. *Cadmus in anguem*—Cp Ovid, Met. iv. 563, &c. Sophocles wrote a Tereus, and there are some traces of a Cadmus by Euripides.

188. *Incredulus odi*—"I view with feelings of incredulity and disgust."

189. Roman plays were generally divided into five acts; Greek ones into a *πρόλογος*, three *ἐπεισόδια*, and an *ἔξοδος*.

190. *Fabula* was a play with a regular plot. Cp. Sat. i. 2, 21. For *spectata* some MSS. give *spectanda*. *Reponi* (*in scena*)— "to be repeated," in consequence of being a favourite.

191. *Nec deus, &c.—(sit) nodus*—"nor let any deity interfere, unless there be a difficulty worthy of a god's unravelling." As the tragic poets did not hesitate to have recourse to a deity for the unravelling of a plot, the tragedians had deities suspended above them to be let down when required, hence the proverb, *deus ex machina*, for a summary way of getting out of a difficulty.

192. *Nec quarta loqui persona laboret*—In the origin of the drama the members of the chorus were the only performers. Thespis was the first who acted in addition (*πρωταγωνιστής*) to the chorus. Æschylus introduced a second (*δευτεραγωνιστής*), and Sophocles a third (*τριταγωνιστής*), and this continued to be ever after the legitimate number, although the poet might introduce several *mutes* (*κωφὰ πρόσωπα*) as guards and attendants, &c.

193. *Actoris, &c. — defendat* — "let the chorus supply the place of a performer, and sustain an active part in the representation," i.e., the chorus should take part in the action through its *Coryphœus* or leader, as in the Greek drama.

194. *Defendat*—Cp. Sat. i. 10, 12. *Neu quid, &c.—apte*—"nor let it sing anything between the acts that does not conduce to,

and aptly connect itself with the plot." *Actus*, *μέλη χορικά*. This rule was observed by Æschylus and Sophocles, but not always by Euripides.

196. *Ille bonis, &c.—amice*—"let it both take the side of the good, and give them friendly advice." *Consilietur*—Cp. Ode iii. 3, 17.

197. *Et amet pacare tumentes*—Cp. Sat. ii. 3, 13, and Virgil, Æn. viii. 40. The common text has *peccare timentes*. Cp. Epist. i. 16, 52.

198. *Mensae brevis*—"of a frugal table." Cp. Epist. i. 14, 36.

199. *Et apertis otia portis*—"and peace with open gates." Cp. Ode iii. 5, 23.

200. *Ille tegat commissa*—"let it keep concealed whatever secrets are entrusted to it." Cp. Epist. i. 18, 38. The chorus being present throughout the representation, was often necessarily entrusted with the secrets of the persons of the drama.

202. On the history of theatrical music. Some refer this to the Roman stage, others to the Greek. Orelli regards it as partly fanciful. *Tibia*—See Notes, Ode iv. 15, 30, and Epode 9, 5. *Orichalco vincta*—"bound (i.e., jointed) with brass." *Orichalcum* (*ὀρείχαλκος*, from *ὄρος*, a mountain, and *χαλκός*, bronze,) literally denotes mountain-bronze, and was probably composed of *cadmium* (i.e., calamine or oxyde of zinc and *aes* or bronze), and similar to our brass. It was also called *aurichalcum*, and apparently considered a compound of gold and copper. For *vincta*, some MSS. give *juncta*. *Tubae*—See Notes, Ode i. 1, 23.

203. *Tenuis* — "slender," or "of small bore." *Simplex*—"of one piece." *Foramine pauco*—"of few holes;" according to Varro, of four; and to others, of three. From this, it appears that the *tibia* in the time of Horace was like the modern flageolet.

204. *Adspirare et adesse choris erat utilis* "was employed to accompany and aid the chorus," i.e., the actors. See Note on line 192.

205. *Nondum, &c.—flatu*—"to fill with its tones the seats of the theatre, that were not as yet too crowded;" i.e., was loud enough to be heard all over the theatre, which was then of moderate size, and not like Pompey's theatre, calculated to hold 40,000 persons. *Spissa nimis*—*sedilia*—Cp. line 381, and Epist. i. 19, 41.

206. *Quo* (*theatro*) *numerabilis utpote parvus*—"easily counted, as being few in number," and not like the immense crowds that flocked to the public spectacles in the poet's day. *Numerabilis*—This word is not found in any author before Horace. It was afterwards used by Ovid, Met. v. 588.

207. *Frugi*—See Notes, Sat. i. 3, 49. *Castus*—"religious," or "virtuous." *Verecundus*—"modest."

208. *Victor* — Supply *populus* from line 206. *Urbes*—Orelli understands the plural to include Rome and Athens. Some MSS. give *urbem*, which some refer to Rome, after the Punic wars; and others, to Athens, after the Persian.

209. *Latior—murus*—"a wider circuit of wall," than formerly. *Vinoque diurno*—Cp. Epist. i. 19, 11, and see Notes, Ode i. 1, 20.

210. *Placari Genius*—See Notes, Epist. ii. 1, 144. *Festis—diebus*—See Notes, Ode ii. 3, 6. *Impune*—"without restraint," either from law or custom.

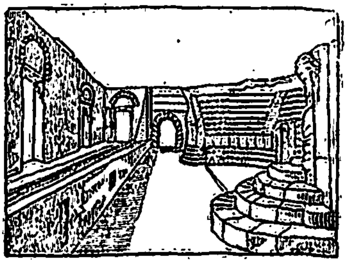
211. *Numerisque modisque*—"both to the rythms and melodies." Cp. Epist. ii. 2, 144.

212. *Indoctus, &c.—honesto?*—"for what taste would a clown have, uneducated, and released from his toils, when mixed in the theatre with the polite citizen, or the base-born when associated with the noble?" This is intended to explain the necessity for the greater scenic effect (*licentia major*) which was introduced. All classes sat promiscuously in the theatres, till Scipio Africanus, in 194, managed to assign separate seats for the Senators, and L. Roscius Otho for the Equites, in 67 B.C. See Notes, Epode 4, 15. *Liberque laborum*—Cp. Ode iii. 17, 16; Sat. ii. 2, 119; and Epist. ii. 1, 140.

213. *Confusus* (*in theatro*). *Turpis* might also be translated "uncouth," and joined with *rusticus*; and *honesto*, "polished." with *urbano*.

214. *Sic, &c.—arti*—"thus (i.e., for this reason) the musician added both a quicker movement and richer modulation to the ancient art." The ancient music moved more slowly, and had less compass or variety of notes than was afterwards found necessary. *Motum*, *κίνησιν*.

215. *Tibicen*—See Notes, Ode iv. 15, 30. *Traxitque vagus per pulpita vestem*—"and walking up and down, trailed a sweeping robe along the stage." *Pulpitum* was the elevated platform upon which the actors performed on the *proscenium*. It is represented on the left side of the following cut, from a theatre at Pompeii. The shaded space immediately behind it, indicates the recess for the *aulaea*. *Vestem* denotes the *syrma tragicum*, as exhibited in Notes, Ode ii. 1, 11. *Syrma* (*σύρμα*) is from *σύρω*, "I drag."



216. *Sic etiam*—"thus also." *Fidibus—severis*—"to the stern (or solemn) lyre." Cp. line 167, and see Notes, Epode 9, 5, and Ode ii. 1, 9. *Voces*—"notes." *Crevere*

—"were added," lit. "grow." The strings of the lyre were gradually increased from 3 or 4 to 7 or 8. See Note on line 208.

217. *Tulit*=*protulit*—"introduced." *Eloquium insolitum*—"an unusual style of language," i.e., a style of language that had hitherto been unusual on the stage. *Facundia praeceps*—"the (lit. headlong) impetuous eloquence," of the poet, not of the actor, as some would have it. Cp. Cicero, pro Caelio, 15, 35, *Mente nescio qua effrenata atque praecipiti*.

218. *Utiliumque, &c.—Delphis*—"and the sentiments (i.e., of the chorus) keenly perceptive of (lit., things expedient) what is presently useful, and prophetic of the future, did not differ in worth from oracular Delphi. *Sagax* is properly quick-scented. *Divina*, μάντις. The duty of the chorus was to instruct and warn.

219. *Sortilegis* would apply primarily to Antium and Præneste, where the oracles of Fortune were determined by lots (Notes, Sat. ii. 1, 47); secondarily, to Delphi, where they were given forth by the Pythia (Notes, Ode i. 16, 6). Hilgers and others understand *discrepuit* ironically, and supply *obscuritate* instead of *virtute* or *sapientia*.

220. Horace now proceeds to the Satyric Drama of the Greeks, as exemplified in the Cyclops of Euripides. *Qui*, i.e., *tragicus scriptor*, not *Thespis*. Cp. line 276. *Ob hircum*—The prize of composition was a goat. Etymologically considered, Tragedy (τραγῳδία, from τράγος, a he-goat, and ᾠδή, a song) denotes a goat song, but it is disputed whether it acquired the name from the exhibition of the oldest tragedies being accompanied with the sacrifice of a goat, or from a goat being the prize, or from the actors being clothed in goat skins. The invention of the Satyric Drama is ascribed to Pratinus, of Phlius in Argolis, a contemporary of Æschylus, about 500 B.C. It was afterwards common to divide a tragedy into three great acts (trilogies) which were followed by an independent satyric drama, of a dithyrambic character.

221. *Agrestes Satyros nudavit*—"brought the wild Satyrs naked on the stage," i.e., exhibited on the stage performers resembling satyrs, naked, as compared with the rich dresses of the heroes. See line 228. *Et asper, &c.—tentavit*—"and with rough sarcasm essayed the joke, without abandoning the gravity of the subject," which implied the introduction of gods and heroes as well as satyrs.

224. *Functusque, &c.—exlex*—"after having performed the sacred rites, and become drunk and lawless."

225. *Risores*—"humorous," or "laughing." *Commendare*—"to recommend," or "to introduce." *Dicaces*—"witty," or "rallying." Cp. Sat. i. 4, 83.

226. *Conveniet (poetae)*—"it will be expedient for the poet." *Vertere seria ludo*—"to turn serious subjects into sport," i.e., to make tragedy a farce.

228. The gods and heroes of the Satyric Drama were as richly adorned with gold and purple as those of tragedy. *Nuper*—"but lately," is here used indefinitely—not with reference to the trilogy, as the same characters did not appear both in the tragedy and the farce.

229. *Migret, &c.—captet*—"should pass into dingy taverns by low language; or, while he shuns the ground, should grasp at clouds and empty space," i.e., should neither become vulgar in the comic parts, nor bombastic in the tragic, but resemble a Roman matron, modestly sharing in the mirth of a religious festival.

231. *Effutire*—"to prattle," or "gabble." *Leves*—"trifling," or "silly." *Indigna*—"disdaining." Cp. Epist. i. 3, 35. *Tragoedia* is here personified.

232. *Matrona*—Cp. Ode iii. 14, 5. *Moveri*=*saltare*—Cp. Epist. ii. 2, 125.

233. *Intererit*—"will mingle." *Paulum pudibunda*—"with some degree of modest reserve." *Pudibunda* agrees with *tragoedia*, not with *matrona*.

234. Horace nexts treats of the language suitable for the Satyric Drama. Though below tragedy, it should still be above comedy. *Inornata, &c.—verbaque*—"merely plain and unmetaphorical language," as in comedy. *Inornata*=*pura*, or *sine tropis*. Cp. Sat. i. 4, 54. *Dominantia*=κύρια, *propria*, opposed to "figurative expressions." Forcellini and others explain it as "prevalent or vulgar." *Nomina—verbaque*—See Notes, Sat. i. 3, 103.

235. *Satyrorum* (= *fabularum Satyricarum*) *scriptor*—"should I ever become a writer of Satyric Dramas." Some, such as Gonod, understand *satyrorum* to be governed by *nomina—verbaque*—"the language of Satyrs." *Amabo*, ἀγαπήσω.

236. *Tragico differre colori*—"to deviate from the tragic style." The dative is here, by a Grecism, for the ablative with the preposition *a*. *Differre*—Cp. Sat. i. 4. 48; and Ode i. 27, 5. *Colori*—Cp. Epist. i. 17. 28.

237. *Davus*—See Notes, Sat. i. 10, 40. *Audax Pythias*—"the daring Pythias," a female slave, in one of the comedies of Lucilius, according to Comm. Cruq.; or of Cæcilius, according to Orelli, who sponged a dowry for her daughter from old Simo, her master.

238. *Emuncto lucrata Simone talentum*—"having gained a talent (lit. from Simo cleaned out) by cheating Simo." *Emungere*, like ἀπομύσσειν, is properly to "blow or wipe one's nose." For its comic signification, compare Terence, Phorm. iv. 4, 1, *Emunxi argento senes*. *Talentum*—See Notes, Sat. ii. 3, 226. Here, however, it is used indefinitely for a large sum.

239. *Dei—alumni*—"of his foster deity," Bacchus. *Silenus*, the guardian and attendant of Bacchus, is entrusted with the command of the Satyrs in the Cyclops of Euripides.

240. *Ex noto (ita) fictum carmen sequar* (=*exsequar*) *ut, &c.*—"from a well-known subject I will produce a poem constructed in such a way, that," &c. It is an advan-

tage that the subject should be known if the treatment is peculiar. Cp. line 129. *Ex noto=de medio sumptis*, in line 243. Cp. Epist. ii. 1, 168. Many eminent commentators, such as Wieland, Düntzer, Orelli, Dillenburger, and others, understand *ex noto* to refer to the language, and to be equivalent to *ex quotidiano sermone*, but this does not seem to be the obvious interpretation, and the language appears to be sufficiently implied in *fictum carmen* to satisfy the demands of the context. Besides, in this sense, the ablest poet could not make a popular poem *ex ignoto*. *Fictum=cum arte compositum*. *Ut sibi quivis speret idem*—In illustration of this, Orelli quotes Pascal, Pensées, i. 3, *Ses meilleurs livres sont ceux que chaque lecteur croit, qu'il aurait pu faire*—"the best books are those which every reader thinks that he could have written himself."

242. *Tantum series juncturaque pollet*—"such is the power of a proper arrangement and combination," of incidents.

243. *Tantum de medio sumptis accedit honoris*—"so much grace is capable of being imparted to subjects taken from a common source," i.e., the meanest and plainest subjects are capable of deriving ornament and grace from the manner in which they are treated.

244. *Deducti* (*in scenam a poeta*). Some two MSS. give *educti*, which those who adopt explain by *educati*. Cp. Virgil, Æn. vi. 765. *Fauni=Panisci* or *Satyri*.

245. *Innati triviis=in urbe nati*—See Notes, Sat. i. 9, 69. *Forenses*—"men of business," lit., "those who frequent the market place," like the *circumforanei* of Cicero, the *subrostrani* of Cælius, and the ἀγοραστικοὶ of Plato.

246. *Juvenentur*—"speak like youths of fashion." *Juvenari* is a ἅπαξ λεγόμενον, formed after the analogy of νεανιεύεσθαι or μειρακιεύεσθαι.

247. *Aut, &c.—dicta*—"or crack obscene and scandalous (or disgraceful) jokes."

248. (*Si*) *quibus est equus, pater, et res*—"those of rank, birth, and fortune," i.e., persons of taste and education, lit., "those who have a horse, a father, and property." *Quibus est equus=Equites Romani*—See Notes, Epode 4, 16. (*Quibus est*) *pater=ingenui*, and opposed to *servi* and *libertini*—See Notes, Sat. i. 6, 10. (*Quibus est*) *res=locupletes*. *Res=patrimonium*.

249. *Fricti ciceris—et nucis emptor*—"the buyers of roasted pulse and chesnuts," i.e., the common people. Cp. Sat. i. 6, 115, and δῆμος κυαμοτρὼξ. *Fricti* is here from *frigo*, φρύγω, not from *frico*. *Nuces* were either *avellanae* or *castaneae*, i.e., filberts or chesnuts.

251. From this to line 274, Horace treats of the versification of tragedy. *Subjecta*—"put after."

252. *Pes citus*—"a lively measure." Cp. Ode i 16, 24. *Unde etiam &c.—sibi*—"whence also (i.e., in consequence of its rapidity) it (i.e., the Iambus) ordered the name Trimeters (lit., to grow or adhere, i.e.) to be given to iambics, when it yielded six beats, from first to last like itself," i.e., the Iambus, which is here personified like Tragœdia in line 231, to check its rapidity, ordered that an Iambic Senarius, or a verse containing six beats (*ictus*, ἄρσεις) or, in other words, six Iambi, should be styled an Iambic Trimeter. Pyrrhics, trochees, and Iambs, were reckoned by double feet (*dipodiae*), after the Greek fashion.

253. *Iambeis*, a ἅπαξ λεγόμενον, for *Iambicis*, like *Argeo* for *Argivo* in Ode ii. 6, 5.

254. *Non ita pridem*—"not so long ago." i.e., only in comparatively recent times. Cp. Sat. ii. 2, 46. This is not accurate, as spondees occur in the Iambics of Archilochus himself.

255. The spondee was introduced to render iambic verse consistent with the dignity and gravity of tragic composition.

256. *Spondeos stabiles*—Spondees are denominated *stabiles*, from their moving at a slow and steady pace. *In jura paterna*—"into a participation of its hereditary rights," i.e., the right of appearing exclusively in iambic versification.

257. *Commodus et patiens=commode et patienter*—"obligingly and contentedly." *Non ut, &c.—socialiter*—"not, however, so as to retire from the second or the fourth place, after the manner of friends," to whom all things are in common; i.e., while the iambus yielded the odd places, the first, third, and fifth, to the spondee, it retained the even, the second, fourth, and sixth.

258. *Socialiter*—"like an obliging comrade," is a ἅπαξ λεγόμενον. *Hic et in Acci, &c.—et Enni*—"this (iambus, in the second and fourth places,) also rarely appears in the noble trimeters of Accius and Ennius." Accius and Ennius are here censured for introducing too many spondees. See Notes, Epist. ii. 1, 50, 56.

259. *Nobilibus trimetris* is ironical.

260. *Missos*—Bentley puts a full stop after *Enni*, and changes *missos* into *missus*, in spite of the MSS. The metaphor is derived from the *ballista*. According to Horace, a verse sent upon the stage, labouring beneath a heavy load of spondees, indicates haste, slovenliness, or ignorance on the part of the author. The line is intended to exemplify the criticism, as all its feet are spondees except the fifth one.

262. *Premit—crimine*—Cp. Livy, iii. 13, 1, *Premebat reum praeter vulgatam invidiam crimen unum*.

263. *Non, &c.—judex*—"it is not every critic that sees (or detects) inharmonious verses." In this line, Horace, perhaps intentionally, verifies his statement by the omission of a cæsura after the second foot. According to Lachmann, the only other instance in which he does so is in Sat. ii. 3, 181.

264. *Venia—indigna*—"an indulgence which they do not deserve," lit., "an undeserved indulgence."

265. *Idcircone, &c.* — *cautus?*—"shall I therefore ramble and write at random? or safe and within the hope of pardon, should I cautiously suppose that all are likely to see my faults?" *Licenter*—"with licenses," or "without regard to rules." For *an* one MS. gives *at*; two *et*; and a few *ut*. The last implies only one question—a full stop after *mea*, and a comma after *cautus*.

267. *Cautus*=*cauto* —The answer to the first question is included in that to the second, which is *Vitavi, &c.*—*merui*—"*by doing so*, I have merely (or after all only) avoided a fault, not deserved praise," i.e., something more than mere accuracy of versification is necessary to constitute a poet.

268. The poet's advice in the circumstances is *Vos, &c.*—*diurna*. *Exemplaria Graeca*—"Grecian models."

269. *Nocturna, &c.*—*diurna*—Cp. Epist. i. 19, 11.

270. *Vestri* to agree with *vos* in line 268. A few MSS. give *nostri*, which Horace certainly might have used, as he was the son of a *libertinus*. *Proavi*—See Notes, Ode i. 1, 1. *Plautinos, &c.*—See Notes, Epist. ii. 1, 170, &c. Cicero de Officiis, i. 29, estimates the *wit* of Plautus differently, and characterises it as *elegans*, *urbanum*, *ingeniosum*, *facetum*.

272. *Si modo*, εἴπερ —"if only." *Ego et vos* was the arrangement with the haughty Romans: "You and I," is that with the more courteous Briton.

278. *Inurbanum, &c.*—*dicto*—"to distinguish a coarse joke from a smart sally of wit." *Seponere*=*secernere* or *dinoscere*—Cp. Sat. i. 3, 113; 6, 63; Epist. i. 15, 29; and ii. 2, 44.

274. *Legitimumque, &c.* — *aure* — "and we are skilful in noting the proper cadence by our fingers and our ear," i.e., we can beat time with the thumb or finger, and know by the ear whether the iambs and spondees are properly placed in the senarius. See Notes on line 256. *Digitis*—Cp. Terentianus, 2253, *Moram, Quam pollicis sonore vel plausu pedis Discriminare, qui docent artem, solent*, and Quintilian, ix. 4, 51, *tempora etiam animo, metiuntur, et pedum et digitorum ictu intervalla signant.*

275. From this to line 288, is on the orgin of the Greek drama and its introduction into Italy. *Ignotum, &c.*—*Dicitur*—*Thespis*—"Thespis is said to have invented a species of tragedy (lit. of tragic poetry) before unknown," to the Greeks. See Notes on line 192; and Epist. ii. 1, 163.

276. *Et plaustra vexisse poemata*—*Quae, &c.*—*ora*—This has been shown to belong to the κῶμοι of Susarion, or τά ἐκ τῶν ἁμαξῶν, and not, as here stated, to the τραγῳδία of Thespis. The order of construction is *et vexisse plaustris* (*histriones*) *qui, peruncti ora faecibus, canerent agerentque poëmata* (*ejus*).

277. *Peruncti faecibus ora*—Comic actors smeared their faces with the lees of wine, or with a kind of paint called βατραχεῖον, and hence they are called by Aristophanes lee-singers (τρυγῳδοί).

278. *Personae*—Some ascribe the invention of masks to Thespis, but no doubt different actors invented different sorts, as they were used both in tragedy and comedy. See illustration at the commencement of the Notes on this Epistle. *Pallae*=σύρματος. See Note on line 215. *Honestae* applies only to the latter.

279. *Modicis, &c.*—*tignis*—"covered the stage with moderate sized planks." *Pulpita*—See Note on line 215.

280. *Magnum loqui* — Respecting the grandiloquence of Æschylus, see Aristophanes, Frogs, 823. βρυχώμενος ἥσει Ῥήματα γομφοπαγῆ, πινακηδὸν ἀποσπῶν Γηγενεῖ φυσήματι.

281. *His* refers to Thespis and Æschylus B.C. 525-456; Cratinus 519-422; Eupolis 429-420; and Aristophanes 427-388, not to *Satyris atque tragoediae* as the Scholiasts assert. *Comoedia*—See Notes, Sat. i. 4, 2.

282. *In vitium libertas excidit*=*Libertas* (παῤῥησία), *decidit in licentiam et petulantiam.*

284. *Turpiter obticuit*—"to its disgrace became silent," when it could no longer with impunity indulge in personal attacks. Horace appears to have been of opinion that the chorus ought to have been retained, though justly deprived of its power of unlimited satire.

288. *Vel qui praetextas vel qui docuere togatas* — "whether they have composed tragedies or comedies for the stage." *Praetextae* or *praetextatae* (*fabulae*), denote "tragedies," and *fabulae togatae* "comedies," from the characteristic dress of those from whom their subjects were respectively derived. The former were opposed to *crepidatae*; the latter to *palliatae*. See Notes, Epist. ii. 1, 57. *Docere fabulam* is analogous to διδάσκειν δρᾶμα, and properly means to "teach a play to the actors," as the poets had to do by frequent reading in consequence of the defective state of writing materials.

289. From this, to line 308, Horace enumerates some of the prevalent errors of Roman poets.

290. In the division of *unumquemque*, he intentionally gives an instance of the negligence which he censures. See Notes, Sat. i. 9, 51.

291. *Limae labor et mora*—"the labour and delay of correction (lit., of the file)."

292. *Pompilius sanguis*—"descendants of Pompilius." The nominative for the vocative. Cp. Sat. ii. 2, 107. The family of the Pisos claimed descent from Numa Pompilius, on the ground that Calpurnius was derived from Calpus. "Plutarch, Numa, 21. *Pomponios dicit, Pinarios, Calpurnios, Mamercios, ortos esse a quattuor filiis Numae, quorum nomina fuerint Pompo, Pinus, Calpus, Mimercus.*"—Dillenburger. *Carmen, &c.*— *ad unguem* — "condemn that poem which many a day and many a blot

have not corrected, and castigated ten times to perfect accuracy."

293. *Multa—multa*—Cp. Epist. i. 1, 20; and 17, 40. *Coërcuit* is here equivalent to *emendando purgavit.* Cp. Epist. ii. 2, 122.

294. *Perfectum*—"until it is perfect." A few MSS. give *praesectum.* *Ad unguem*—"to a nicety." See Notes, Sat. i. 5, 32.

295. *Ingenium*, ἐνθουσιασμόν—"poetic genius" *Misera*—"poor or wretched," is ironical. *Arte*—"learning or application."

296. *Sanos*—See Notes, Sat. ii. 3, 321; and Epist. i. 19, 3. Cp. Cicero, de Divin. i. 37, 80, *Negat sine furore Democritus quemquam poëtam magnum esse posse; quod idem dicit Plato.* *Helicone*—See Notes, Ode i. 12, 5.

297. *Democritus* — See Notes, Epist. i. 12, 12. *Bona pars*—Cp. Ode iv. 2, 46; and Sat. i. 1, 61. *Ponere=deponere*—"to pare." Some appear to think that they will be thought poets if they affect personal negligence and a love of retirement.

299. *Enim* is here ironical, like *Scilicet* or *nimirum.* *Pretium*—"applause," the recompense of the poet's exertions.

300. *Tribus Anticyris*—See Notes, Sat. ii. 3, 83.

301. *Tonsori Licino* — See Notes, Sat. ii. 3, 16. According to Comm. Cruq., Licinus was a well-known barber, who was made a senator by Julius Cæsar on account of his hatred to Pompey. His name appears to have afterwards become proverbial for one who acquired wealth and influence by disreputable means. Cp. Persius, ii. 36; Martial, vii. 3, 6; Juvenal, i. 109; xiv. 306, &c.; and Suetonius, Octav. 67. *Laevus*—"infatuated or preposterous." Cp. Virgil, Ecl. 1, 16, and Æn. ii. 54.

302. *Qui*—See Notes, Ode i. 1, 3. *Purgor*—Some MSS. give *purgo.* *Bilem*—The Greek accusative (i e., *quod ad bilem attinet*), and equivalent to *bile* in prose. *Sub verni temporis horam*—"at the approach of (lit., the season of spring-time) spring." See Notes, Ode i. 8, 14, and iii. 18, 9. Bile was regarged as the cause of mad melancholy (μελαγχολία), and spring the best season for getting rid of it. See Celsus, ii. 13.

303. *Verum nil tanti est*—"but there is nothing worth so much," i.e., the loss of my senses.

304. *Fungar vice cotis*—Cp. the reply of Socrates when asked how he could teach others to plead without being able to plead himself: Καὶ αἱ ἀκόναι αὐταὶ μὲν τεμεῖν οὐ δύνανται, τὸν δὲ σίδηρον ὀξία καὶ τμητικὸν ποιοῦσιν, Plutarch, Vit. x., Orat. 833.

306. *Nil* = "*nullum poëma epicum aut dramaticum, sed sermones dumtaxat et lyrica quaedam.*" The poet here ironically ignores his own productions.

307. *Opes* — "materials or resources." Orelli understands *ingenii.*

308. *Quo virtus, quo ferat (eum) error*—"whither poetic excellence leads him; whither a mistaken notion."

309. From this to line 322, Horace treats of the sentiments of the drama. *Sapere*= σοφία καὶ σύνεσις — "good sense," and here opposed to *insanire.* *Et principium et fons*—"both the beginning and the source."

310. *Rem tibi—ostendere*—"to illustrate the subject for you." *Socraticae—chartae*—"the works (lit., papers) of Socrates;" specimens of which have been preserved by Plato, Xenophon, Æschines, and Antisthenes. Cp. Ode i. 29, 14; iv. 8, 21; and Sat. ii. 8, 11.

311. *Provisam rem*—"the subject after having been previously and carefully studied."

314. *Conscripti=senatoris*, from the usual phrase *Patres Conscripti.* It is doubtful whether the singular occurs elsewhere in this sense. *Quae (sint) partes in bellum missi ducis*—"what part a leader sent to war should act."

316. *Reddere* = "*attribuere id, quod ei debetur.*" *Personae (dramatis)*—"character." *Convenientia (verba).*

317. *Respicere, &c. — morumque* — "to look back to an actual specimen of life and manners," i.e., to study nature even more than ethics.

318. *Doctum*—"skilful." *Et vivas hinc ducere voces*—"and hence derive natural (lit., living) expressions (or language)." For *vivas*, a few MSS. give *veras.*

319. *Speciosa locis (communibus), &c. — fabula nullius veneris*—"a play of no beauty set off with common place thoughts, and having the manners of the characters properly expressed."

320. *Sine pondere et (sine) arte*—"without weight of expression, and without plot."

321. *Oblectat*—Cp. line 333. *Meliusque moratur (eum)*—"and better sustains their attention." Cp. line 223, and Epist. i. 13, 17.

322. *Rerum*—"of sentiments." Cp. line 310. *Nugaeque canorae* — Cp. Epist. ii. 2, 76.

323. Differences between the Greeks and Romans. Cp. Epist. ii. 1, 93, &c. *Ore rotundo* (=στρογγύλῳ στόματι)—*loqui*—"to speak with a rounded mouth;" i.e., to use terse and well rounded expressions.

324. *Praeter laudem nullius (rei) avaris*—"ambitious of nothing except praise," and hence their excellence.

325. *Longis rationibus*—"by long computations," or "by tedious calculations." *Assem*—The *as* was divided into 12 *unciae*, and the *uncia* into 144 *siliquae.* See Ramsay's Antiquities.

326. *In partes centum*—"into a hundred parts," i.e., into parts involving fractions, 100 not being a multiple of twelve. *Diducere.*—"to divide." *Dicat*—Bentley conjectures *dicas.*

327. Albinus was the name of a usurer. *De quincunce (quinque, uncia)*—"from five ounces."

328. For *superat*, Bentley prefers *superet*, on the authority of some two MSS. The first forms part of a direct question, and is more emphatic; the latter of an indirect

one, and depends on *dicat quid*. *Poteras dixisse* (*mihi*) — "you could tell me instantly," are the words of the instructor, not of the pupil. *Poteras* — See Notes, Sat. ii. 1, 7. A few MSS. give *poterat*. For a similar change of person, see Ode i. 27, 10, &c. *Dixisse*—The past tense implies that such a question should be answered as soon as given. *Triens*—"four ounces," lit., "a third part of an as," is the prompt reply. Bentley puts a point of interrogation after *triens*. *Eu! &c.—tuam*—"well done, you will be able to take care of your money."

329. *Redit uncia, quid fit?*—"an uncia is added, what is the result?" The *red* in *redit* implies that the *unciae* were derived from the *as*. This is also suggested in the names *deunx* (*de*, off, *uncia*, an ounce), eleven ounces; *dextans* (*de*, off, *sextans*, a sixth), ten ounces; *dodrans* (*de*, off, *quadrans*, a fourth part), nine ounces; *bes* or *bessis* (*bis*, twice one part and *as*, i.e., two-thirds of an *as*), eight ounces; *semis* (*semi*, half and *as*), six ounces; *triens* (a third part part), four ounces, &c.

330. *Semis* (or *semissis*)—"six ounces," lit, half-a-pound," is the answer. The inference, which is satirically true, is that such an education is good enough for usurers, but bad for poets. Hurd observes that Longinus and Quintilian ascribe the decay of eloquence, Galen of physic, Petronius of painting, and Pliny of the whole circle of the liberal arts to the love of gain. *Aerugo et cura peculi*—"the corroding influence and anxiety of wealth." *Aerugo*—See Notes, Sat. i. 4, 101. *Peculi—Peculium*, which properly denotes the perquisites of a slave, as in Virgil, Ecl. 1, 33, is here contemptuously used for *pecunia*.

332. Valuable MSS. were rubbed over with oil of cedar (*cedrium*), and deposited in *capsae* (Sat. i. 4, 22) of polished cypress, to preserve them from the ravages of moths (Sat. ii. 3, 119). Cp. Vitruvius, ii. 9, 13, and Pliny, Hist. Nat. xvi. 40, 78, &c.

333. The object of the poet may be threefold—1. to instruct, as in didatic poetry; 2. to please, as in amusing epigrams; 3. to combine instruction with entertainment, as in epics, dramas, and lyrics. The merit of the first is conciseness (335-338); works of fiction must neither be incredible nor disgusting (338-341); but, if possible, these merits should be combined (341-347).

335. *Cito* is to be joined with *percipiant*—"may soon learn," not with *dicta*—"precepts."

337. "Every superfluous word flows from a mind that is full," and like a liquid poured into a full vessel, it is consequently either wasted or injurious since it cannot be retained, and may displace something better. Bentley unjustly suspects this line to be spurious *Supervacuum*—"superfluous." See Notes, Ode ii. 20, 24.

338. *Proxima veris*—Cp. Aristotle (Poet. xxv. 7), on poetic illusion προαιρεῖσθαι δεῖ ἀδύνατα εἰκότα μᾶλλον ἢ δυνατὰ ἀπίθανα.

340. *Lamiae* — Lamia was a fabulous monster, having the body of a female and the feet of an ass. Like *Empusa* and *Mormo*, she was a sort of modern hobgoblin, ogress, or vampire, who was said to devour children. Horace may here refer to some unknown play.

341. *Centuriae seniorum* (=*senatores*)—Servius Tullius divided those who were able to pay taxes into *centuriae seniorum* and *centuriae juniorum*, the former containing those above forty-five, and the latter those between seventeen and forty-five years of age. *Agitant=abigunt*. *Expertia frugis*—"devoid of instruction."

342. *Celsi — Ramnes* — "the haughty Equites." *Ramnes* (or *Ramnenses*) —"one of the three centuries into which the equites were divided by Romulus," is here taken for the whole equestrian order. *Praetereunt* = *spernunt* — "despise," lit., "pass over," as unworthy of notice.

343. *Omne tulit punctum*—"gains universal applause," lit., "carries off every point," i.e., vote. See Notes, Epist. ii. 2, 99.

345. *Hic—liber*—"such a work as this," i.e., in which the author *miscuit utile dulci*. *Meret aera*—"gains money," is properly applied to soldiers. *Sosiis*—See Notes, Epist. i. 20, 2. *Mare transit*—Cp. Epist. i. 20, 13.

346. *Et longum, &c.—aevum*—"and continues to the celebrated writer a long duration of fame," i.e., prolongs his fame to distant ages. *Prorogare* is taken from the *comitia*.

347-353. Absolute perfection is not to be expected, nor a good poem condemned for a few small faults. *Velimus*—"we should be inclined."

349. *Poscenti*—"requiring." *Gravem*—"a flat." *Acutum*—"a sharp."

352. *Fudit* is here equivalent to *adspersit*.

353. *Quid ergo est?*—"what then is the conclusion?" that we are to draw.

354. *Scriptor — librarius* — "a transcriber."

357. *Cessat*—"fails." Cp. Epist. ii. 2, 14. *Choerilus ille*—"that well-known Chœrilus," i.e., as stupid as another Chœrilus. See Notes, Epist. ii. 1, 233.

358. *Quem bis terve bonum cum risu miror*—"whom, when good, in two or three instances, I wonder at with laughter." *Bis terve*—Cp. Epode 5, 33.

359. *Indignor*—"feel annoyed." *Quandoque=quandocunque*—"whenever."

360. *Operi longo=auctori operis longi*—A few MSS. give *opere in longo*—Both constructions are admissible. Ovid uses *obrepere* with the dative in Fasti, iii. 19, *Blanda quies furtim victis obrepsit ocellis*, and absolutely in Heroides, 19, 46, *Sed movet obrepens somnus anile caput*.

361. *Ut pictura* (*ita est*) *poësis*—"poetry is like painting." Different pieces require to be viewed and criticised differently according to the nature of the subject, and

the objects contemplated. *Erit (quaedam).*

362. *Abstes*—This verb is a ἅπαξ λεγόμενον, and hence probably the corruptions, *astes*, *adstes*, *aptes*, and *absis*, found in different MSS.

365. *Decies*—"over and over again," lit., "ten times," definite for indefinite. *Repetita*—"revisited or repeated."

366. *O major (natu) juvenum, &c.*, is addressed to the *elder* of the young Pisos.

367. *Fingeris*—"you are moulded (or formed)," like clay in the hands of the potter. *Et per te sapis*—"and are naturally (lit., of yourself) judicious."

368. *Tolle memor*—"take up and remember," lit., "take up remembering." Cp. Sat. ii. 6, 42, and Virgil Æn. vi. 377. *Certis (=quibusdam), &c.*—*concedi*—"that mediocrity, and a passable degree of merit are allowable in some things." Horace illustrates this by complimenting two distinguished friends of Augustus.

369. *Consultus juris*—See Notes, Sat. i. 1, 9. *Actor causarum*—"an advocate," or "pleader of causes."

370. *Abest (a) virtute*—"is far from the excellence."

371. *Messallae*—See Notes, Ode. iii. 21. *Scit (tantum). Cascellius Aulus*—See Notes, Ode ii. 11, 2. *Aulus Cascellius* was a celebrated juris-consult, and a well-known enemy of the triumvirs, B.C. 42. For the position of the words, see Notes on line 1.

372. *Mediocribus—poëtis*—A Græcism for *mediocres poetas.*

373. *Columnae*—See Notes, Sat. i. 4, 71. Middling poetry will not repay the trouble of advertising. Everything, according to Horace, declares against a mediocrity in poetry.

374. *Gratas*—"pleasant." *Symphonia discors*—"inharmonious music."

375. *Crassum = nimis spissum*—"too thick." *Sardo cum melle*—Sardinia abounded with bitter herbs. The honey was, therefore, in bad repute (Virgil, Ecl. 7, 41). That of Corsica was no better. Cp. Pliny, Hist. Nat. xxx. 4, 10. The best was obtained from Hybla in Sicily, and Hymettus in Greece. See Notes, Ode ii. 6, 14. *Papaver*—The seeds of the white poppy were roasted and mixed with honey as a dessert (Pliny, Hist. Nat. xix. 8, 53).

376. *Offendunt*—Mediocrity is intolerable in luxuries which may be dispensed with. *Poterat duci (=produci)*—"could be prolonged."

379. Cp. Epist. ii. 1, 114, &c. *Campestribus*—"used in the Campus Martius." See Notes, Ode i. 8, 4.

380. *Pilae discive trochive*—See Notes, Sat. ii. 2, 11.

381. *Coronae=spectatorum catervae*—Cp. Epist. i. 18, 53.

382. *Qui nescit (versus fingere) tamen, &c.*—"though one is unable to compose verses well, still," &c. *Quidni*—"and why not?" is ironical, as well as what follows.

383. *Liber, &c.—omni*—"he is free, and of good family; above all, rated at an equestrian fortune, and far removed from every vice." A *libertinus* is a *liber*, though not *ingenuus*, which denotes one born of free parents. *Census*, the perf. part. of *censeo*, followed by Greek accusative. Some supply *secundum* or *quod ad*. *Equestrem summam nummorum*—See Notes, Epist. i. 1, 58.

384. *Vitioque remotus ab omni*—Cp. Epist. i. 7, 56.

385. *Tu* is emphatic. *Invita—Minerva*—"without common sense," or "in defiance of natural ability." See Notes, Sat. ii. 2, 3.

386. *Olim*—"ever." See Notes, Ode ii. 10, 17.

387. *Maeci*—See Notes, Sat. i. 10, 38.

388. *Et nostras (=mei)*—"and of me," who am your friend. *Nonumque prematur in annum*—Horace is here understood to refer to what Catullus (95) says of the Zmyrna of his friend, C. Helvius Cinna, and to advise Piso not to be in haste to publish his productions. *Prematur*—Cp. Epode 1, 33.

389. *Intus* is equivalent *in scrinio.*

390. *Nescit vox missa reverti*—Cp. Epist. i. 18, 71.

391. Cp. Epist. ii. 1, 126, &c. *Silvestres homines*—"the savage race of men." Cp. Sat. i. 3, 99, &c. *Sacer interpresque deorum*—"the priest and the interpreter of the gods." Cp. Virgil, Æn. vi. 645.

392. *Victu foedo*—The early race of men are fabled to have lived on acorns and raw flesh like wild beasts. *Orpheus*—Cp. Ode i. 12, 6, &c.

394. *Dictus et Amphion, &c.*—Cp. Ode. iii. 11, 2, and Epist. i. 18, 41. *Arcis*—some MSS. give *urbis.*

396 *Fuit haec sapientia quondam*—"for this, of old, was accounted wisdom."

398. *Vago*—"promiscuous." Cp. Sat. i. 3, 109. *Maritis*—"to those in the married state," i.e., both to husbands and wives, who were equally bound to preserve their chastity inviolate.

399. *Leges incidere ligno*—Laws were originally in verse, cut on tablets of wood, and hence styled ἄξονες or κύρβεις. Brazen plates were afterwards employed both among the Greeks and Romans.

400. *Divinis Vatibus*—Linus, Orpheus, Musæus, and others.

402. *Tyrtaeus*—See Notes on line 76. *Mares animos*—"manly spirits."

403. *Dictae per carmina sortes*—"oracles were expressed in verse," at Delphi. See Note on line 219.

404. *Et vitae monstrata via est* is descriptive of the didactic poetry of Hesiod, Solon, Theognis, Phocylides, &c. *Gratia regum, &c.*, of the lyrics of Pindar, Simonides, Bacchylides, &c. *Regum*—Hiero, Theron, &c.

405. *Pieriis*—See Notes, Ode iii. 4, 40. *Tentata*—"was sought." *Ludusque repertus, et longorum operum finis*—"sports were introduced, and a festive termination to long continued labours," at the end of the year. The rustic Dionysia, at which dra-

matic pieces were first performed, were celebrated in December.

407. *Lyrae solers*—"skilled in the lyre." *Cantor Apollo*=*Apollo Citharoedus.*

410. *Rude* is equivalent to *incultum.* Nature and art must be combined to form a poet.

411. *Et conjurat amice*—"and conspires amicably to the same end." *Conjurat*=*conspirat.*

412. Eminence in poetry is not to be attained without great preparation, any more than excellence in running or music.

413. *Puer*—"when young." Cp. Ode i. 9, 16. *Sudavit et alsit*—"has born the sultry heat and been pinched with cold."

414. *Qui Pythia cantat tibicen*—"the flutor who plays the Pythian air," commemorating the victory of Apollo over the Python. In Greek, the player was called Πυθαύλης; the flute, *αὐλὸς Πύθιος*; the air, *Πυθικὸς νόμος*, and Πυθικὸν *αὔλημα.* Some would have it to mean merely the one who contends for the prize on the flute at the Pythian Games.

416. Something more than self-praise and flippancy is necessary to constitute a poet. *Nec*—Some MSS. give *nunc*, and a few *non* or *num.* *Poëmata pango*—Cp. Epist. i. 18, 40.

417. *Occupet extremum scabies*—"plague take the hindmost," is a proverbial form of expression, like our "devil take the hindmost," and the Greek ψῶρ' ἶχι Συρακόσιον. It was used by the boy who was foremost in the race. Cp. Epist. i. 1, 59.

418. *Sane*=*utique*—"in truth," or "forsooth," is ironical.

419. *Praeco*—Præcones were used for various purposes, and among others for giving notice of sales by auction. See Notes, Sat. i. 6, 86. The best poet may derive advantage from the criticism of judicious friends (419-450). The wealthy, however, should beware of flatterers, as their riches like præcones attract the self-interested.

420. *Assentatores*—"flatterers." *Ad lucrum ire*—"to go to an advantageous bargain."

421. This line is borrowed from Sat. i. 2, 13, as Sat. i. 4, 92 from Sat. i. 2, 27, and Epist. i. 1, 56 from Sat. i. 6, 74.

422. *Si vero est*—"but if he is one." *Unctum qui recte ponere possit*—"who can give a handsome dinner in good style." *Unctum* (*convivium*)—Cp. Epist. i. 15, 44. *Ponere*=*imponere mensis*—Cp. Sat. ii. 6, 64, and 8, 91. Some understand *convivam* with *unctum*, as in Epist. i. 17, 12. This, however, would make *ponere* refer to the disposing of the guests on the couches of the banqueting-room, as in Ovid, Met. xiii. 638, *positique tapetibus altis*, a sense in which it does not occur in Horace.

423. *Et spondere levi pro paupere*—"and become security for a poor man, who has little (weight or) credit." *Atris*—"dismal," or "vexatious." Cp. Ode iv. 11, 35.

424. *Mirabor, si sciet*—Cp. Epist. i. 17, 26. *Inter*—*Noscere*—Cp. Sat. i. 2, 62, and Epist. ii. 2, 93.

425. *Beatus*—"the happy man," satirically used for *dives.*

426. *Donaris* is for *donaveris*—A venal friend is not likely to be a good critic.

427. *Nolito*—"you should not," is future imperative. *Tibi factos*—Cp. Epist. i. 16, 25. *Ducere*—"introduce."

429. *Pallescet super his* (*locis*)—"he will grow pale over some passages." Some make *super his* equivalent to *insuper*, or *praeterea*, and connect it with what follows. *Etiam stillabit amicis ex oculis rorem*—"he will even cause the dew to trickle from his friendly eyes." Cp. Epist. i. 19, 44.

430. *Rorem*=*lacrymas*, as in Ovid, Met. xiv. 708. *Tundet pede terram*—Cp. Ode iii. 18, 45.

431. *Ut* (*illi*) *qui conducti plorant in funere*—"as those hired to (lit. as those who being hired) lament at a funeral." *Qui conducti* include all the hired mourners, not merely the *praeficae.* Kirchmann conjectures *quae conductae*, as the latter are specially intended. There is no necessity however for a change, as the masculine includes the feminine.

432. *Plura dolentibus ex animo*—"more than those who grieve from the heart," i.e., who sincerely grieve. *Sic derisor vero plus laudatore movetur*—"so the flatterer who laughs in his sleeve is more affected than the sincere applauder."

433. *Derisor*, εἴρων—Cp. Epist. i. 18, 11.

434. *Reges*—Cp. Sat. i. 2, 86, and see Notes, Ode i. 4, 14. *Urgere*—"to ply." *Culullis*—See Notes, Ode i. 31, 11.

435. *Torquere*, *βασανίζειν* = *explorare*—Cp. Epist. i. 18, 38. *Perspexisse*—"to see through." Cp. *tetigisse*, line 98.

437. *Animi sub vulpe latentes*—"minds lying hid beneath the fox's skin"=*dolosi et duplices*—"deceitful and crafty flatterers." *Vulpes* is here, as *ἀλώπηξ* is sometimes, for *pellis vulpina*; and λέων for *pellis leonina.*

438. *Quintilio*—Quintilius Varus. See Notes, Ode i. 24. *Sodes*—See Notes, Sat. i. 9, 41.

439. *Negares*—Supply *si.* Cp. Epist. i. 1, 28.

440. *Bis terque*—Cp. line 358. *Frustra* is to be joined with *expertum*, not with *negares*, as some would have it.

441. *Male tornatos versus*—"your badly turned verses." Cp. Vitruvius, x. 12, *Emboli masculi ex aere, torno politi.* For *tornatos*, Guyet conjectures *formatos*, and Bentley *ter natos.* *Incudi reddere*—"to put under the anvil again," preparatory to their being re-turned.

442. *Vertere* = *mutare et corrigere*—See Notes, Sat. i. 10, 72.

444. *Quin* depends upon *operam insumebat.* *Quin*—*amares*—"to keep you from admiring." *Sine rivali*—The man who does what others are not willing to imitate, may well be said to be without a rival. *Rivales* are properly those who live on the same

river, ὁμόῤῥιθροι, and hence rival suitors ἀντιρασταί or ἀντίζηλοι.

445. *Vir bonus et prudens*—"the honest and skilful critic." *Inertes=sine arte*—"clumsy," or "slovenly."

446. *Duros*—"harsh," or "inharmonious." *Incomptis*—"inelegant," or "unpolished."

447. *Transverso calamo*—"by drawing his pen across." See Notes, Sat. ii. 3, 7.

450. *Fiet Aristarchus*—"he will become a second Aristarchus," i.e., an able and impartial critic, like the celebrated Alexandrian grammarian, B.C. 156, who criticised Homer.

451. *Offendam*—"annoy," lit., "strike against." *Hae, &c.—sinistre*—"since these trifles will involve in serious mischief the man who has once been laughed at and ill received by the public."

453. Horace concludes, as in Epist. ii. 1, with a vivid picture of a mad poet. *Mala—scabies*—"a leprosy." *Morbus regius=morbus arquatus*, ἴκτερος "the jaundice," erroneously considered infectious, and so called because the patient was directed to live delicately, like a king or wealthy person. Cp. Celsus, iii. 24.

454. *Fanaticus error*—"frantic madness." See Notes, Sat. ii. 3, 223. *Fanaticus (fanum)* is properly one who is inspired; *fanaticum carmen*, a prophecy; and *fanatica arbor*, a tree struck by lightning. *Iracunda Diana*—As Diana was identified with the moon *(luna)*, those who were regarded as visited by her anger were styled *lunatici*. σεληνιακοί or σεληνοβλήτοι.

457. *Sublimis* μετέωρος—"with head erect." *Ructatur*—"belches out."

459. *Longum*—"in lengthened tone." Cp. μακρὸν ἄϋσεν, Homer, Il. iii. 81.

460. *Non sit, qui*—Cp. Sat. ii. 5, 91. *Tollere*—Cp. Epist. i. 17, 61.

462. *An=an non*—Cp. Ode ii. 4, 13 *Prudens=prudenter*—"intentionally," or "of his own accord."

465. *Empedocles*—See Notes, Epist. i. 12, 20. *Frigidus*—"in cold blood," i.e., deliberately and humorously opposed to *ardentem*.

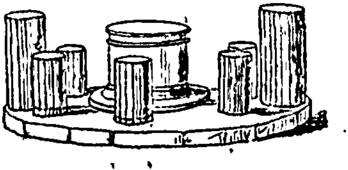
467. *Idem facit occidenti*—"does (lit., the same thing with one that kills him) the same as kill him." This, as Orelli observes, is the only spondaic line in Horace. *Occidenti* is a Grecism for *cum occidente*, or *ac occidens*. Cp. ὁ ἄκοντα σώζων ταὐτὸ ποιεῖ τῷ ἀποκτείνοντι.

468. *Nec semel hoc fecit*—"neither is it the first time that he has acted thus," i.e., he has done this before, and will do it again.

469. *Homo*—"a reasonable being," i.e., a person of sane mind.

470. *Cur versus factitet*—"why he is all the time making verses." *Utrum minxerit in patrios cineres*—"whether he has defiled his father's ashes," which were held sacred and inviolable among all nations.

471. *An triste bidental moverit incestus*—"or with unhallowed hands has disturbed some sad bidental." The *bidental* was a shrine or temple consecrated by the augurs, enclosing a place that had been struck by lightning (*puteal*). See Notes, Sat. ii. 6, 35. Such places were expiated by the sacrifice of a two-year-old sheep *(bidens)*, and hence their name. The following cut represents the remains of a *bidental* at Pompeii, with the altar in the centre. The removal or disturbance of this sacred monument was deemed sacrilege. *Moverit*—Cp. Epode 17, 3. *Incestus*—Cp. Ode iii. 2, 30.

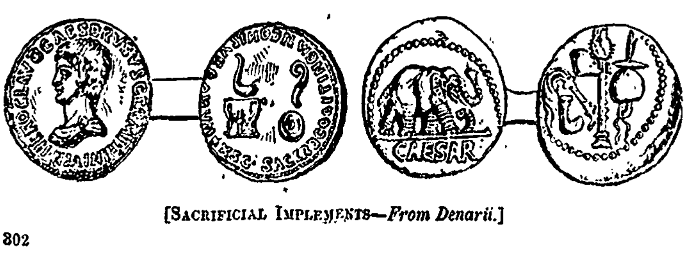


473. *Objectos caveae—clathros* (κλῆθρα)—"the gratings that secure his den."

474. *Indoctum doctumque*—Cp. Epist. ii. 1, 117. *Recitator acerbus*—"the unmerciful rehearser."

475. *Occiditque legendo*—Cp. Epode 14, 5; and Sat. i. 3, 88.

476. *Missura = dimissura*. *Hirudo*, βδέλλα. Supply *sicut*, which is usually omitted by Horace. Cp. Epode 1, 34.



[SACRIFICIAL IMPLEMENTS—*From Denarii.*]

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